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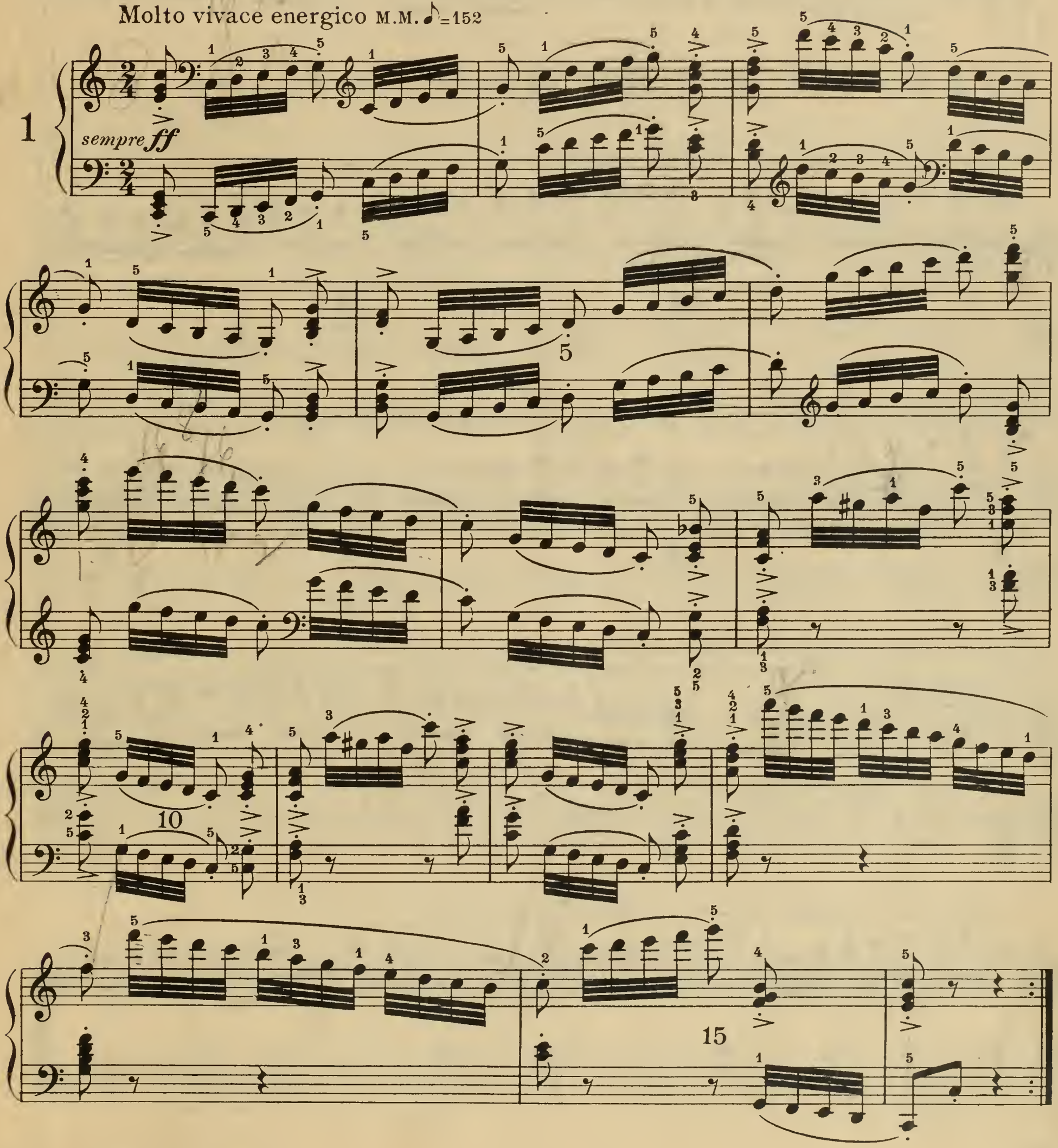
BOOK II.



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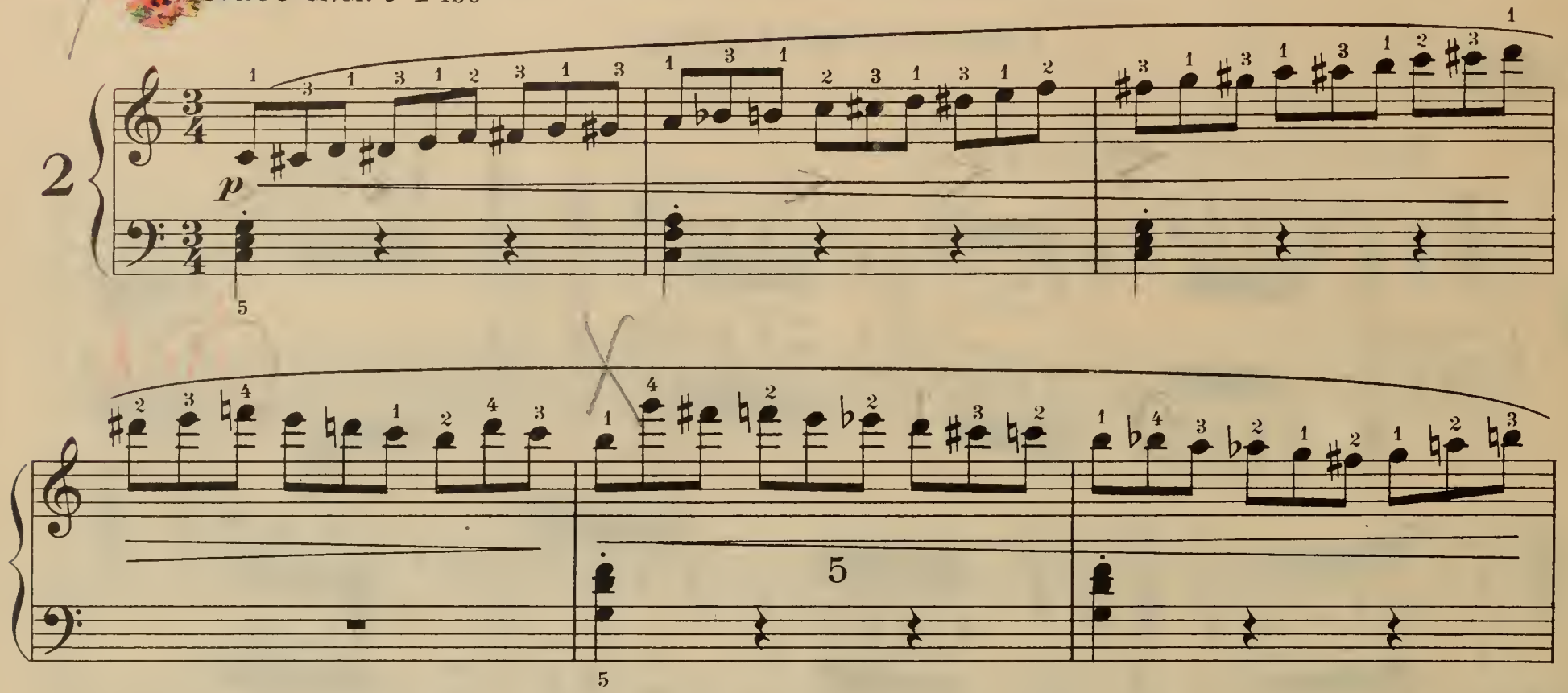
touch is essential in this chromatic sca ...ate the thumb with freedom and do not per ... follow its movement. The chromatic scale should be practiced in both hands simultaneously in parallel and contrary motions; commencing in turn with each of the twelve keys.

...ace M.M. ♩ = 160



p

8

20

8

mf cresc.

25

8

f

30

Preserve perfect suppleness in both writs and alternate the hands with freedom and evenness; doublethirds should be struck precisely together.

Allegro vivace M.M. ♩= 120

p leggiero

sempre staccato

cresc.

f

dim.

p

f

ff

Allegrissimo M.M. ♩=88

pp *leggieriss*

cresc.

sf *dim.*

sf

p

cresc.

f

dim.

sf

This rhythmical study finds its counterpart in the Clementi's "Gradus." Connect the groups by strict legato throughout and play the Quintoles with perfect evenness. The bass lightly staccato unless otherwise indicated.

Allegro vivo scherzoso M.M. ♩ = 126

legato

p leggiero

5

10

15

p

8

cresc.

f

20 *dim.*

p

8

f

dim.

30

p

cresc.

8

f 35

cresc.

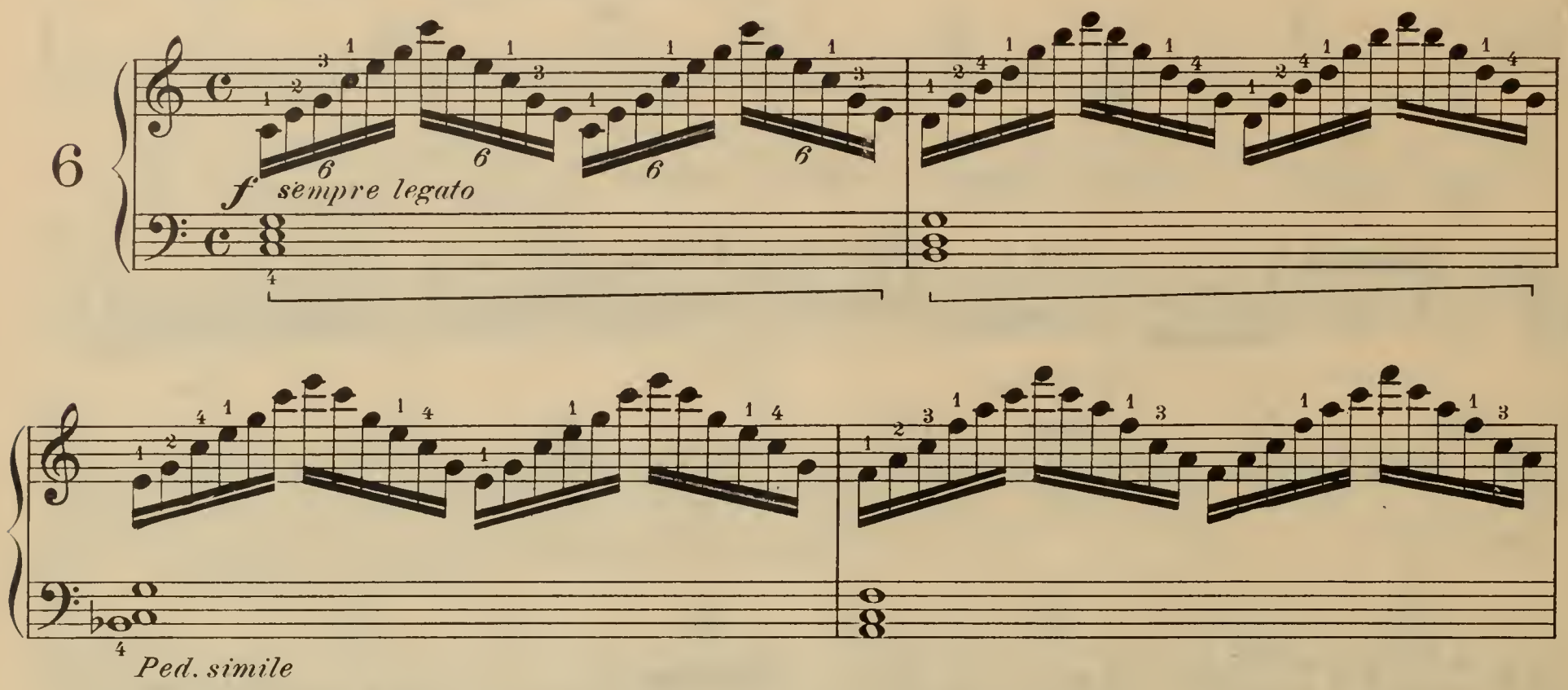
8

ff

40

Pass the thumb with a smooth gliding motion under the preceding finger so as to insure legato arpeggio playing. Execute the entire study firmly and use the pedal with each change of bass. In the second quarter of the 14th measure substitute the 4th finger smoothly for the 3d. While playing, read constantly ahead and prepare the bass chords mentally before they are actually struck, so as to avoid a slight hesitancy at the end of each arpeggio.

Allegro moderato M.M. ♩= 72-96



p

15

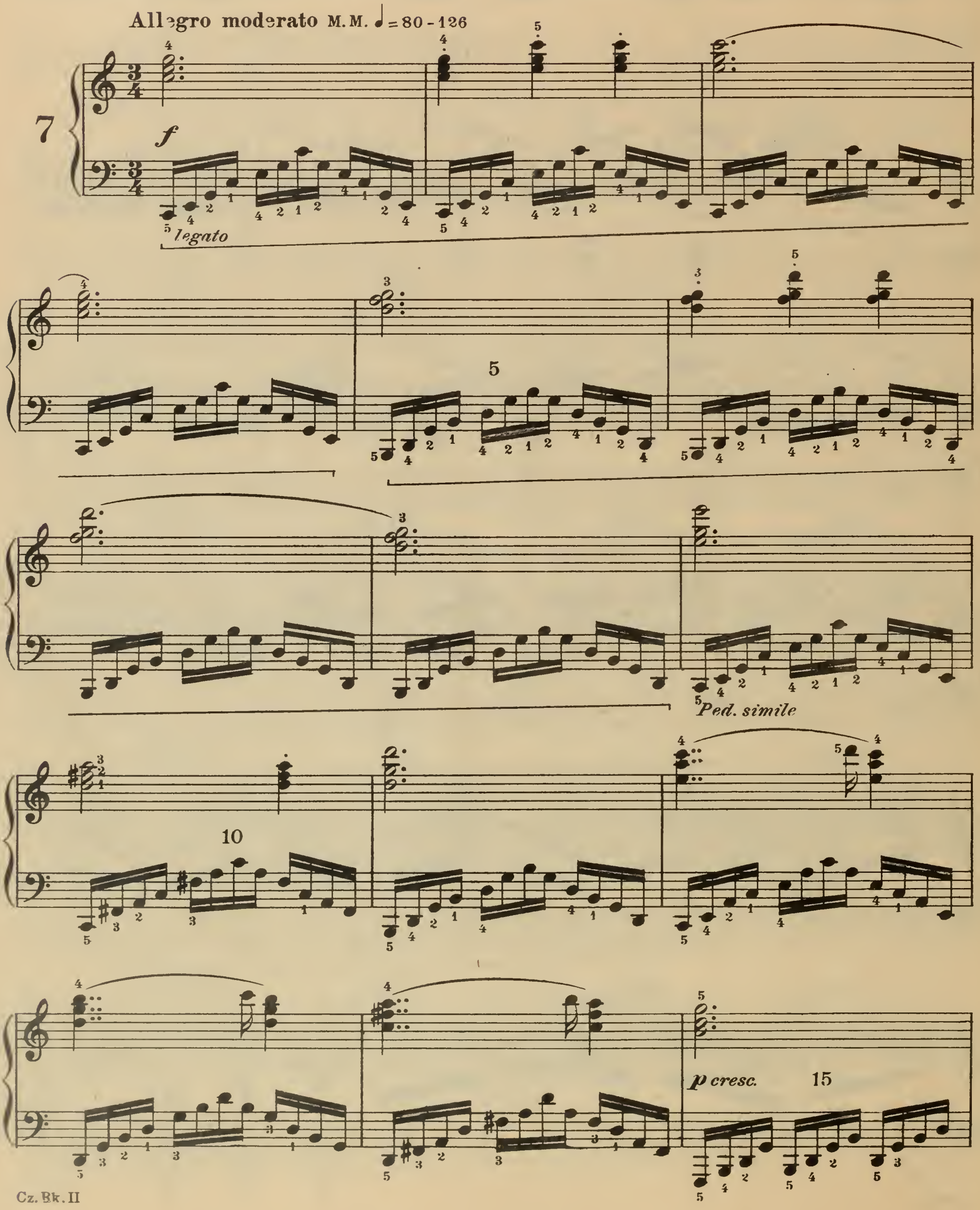
cresc.

20

f

8

The remarks to number six will fully apply to the present study which affords excellent practice for the much neglected left hand. The descending passages in measures 17-18 and also in 21-22 require attention



f *dim.*

p cresc.

p

20

f *dim.*

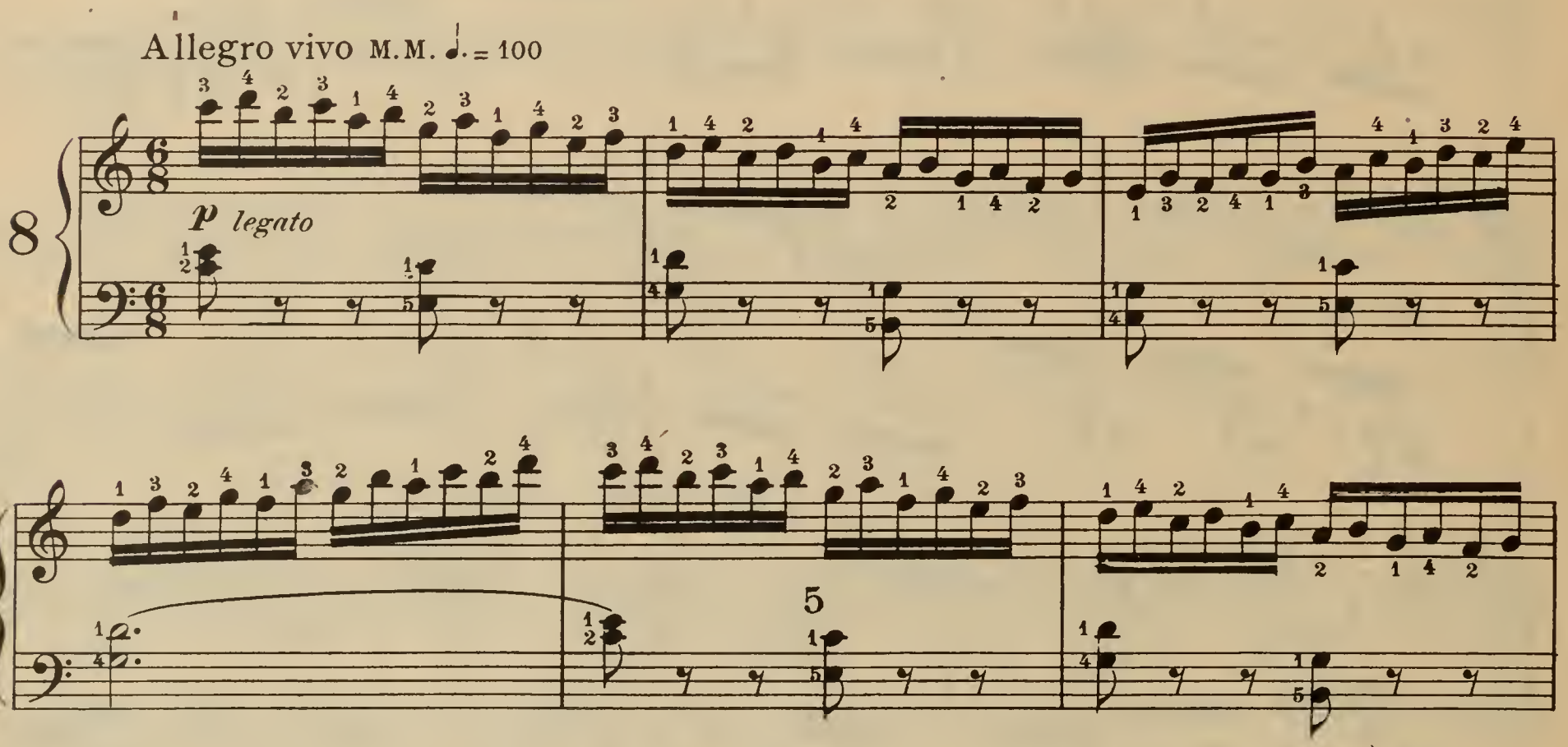
25

dim.

30

p

This little "Perpetual Motion," elucidates a peculiar form of five finger technique. Maintain a strict legato throughout, perfect evenness of touch, tone and force, and quiet position of hand. The bass to be treated with light staccato. Observe the fingering carefully.



8

20

cresc.

f

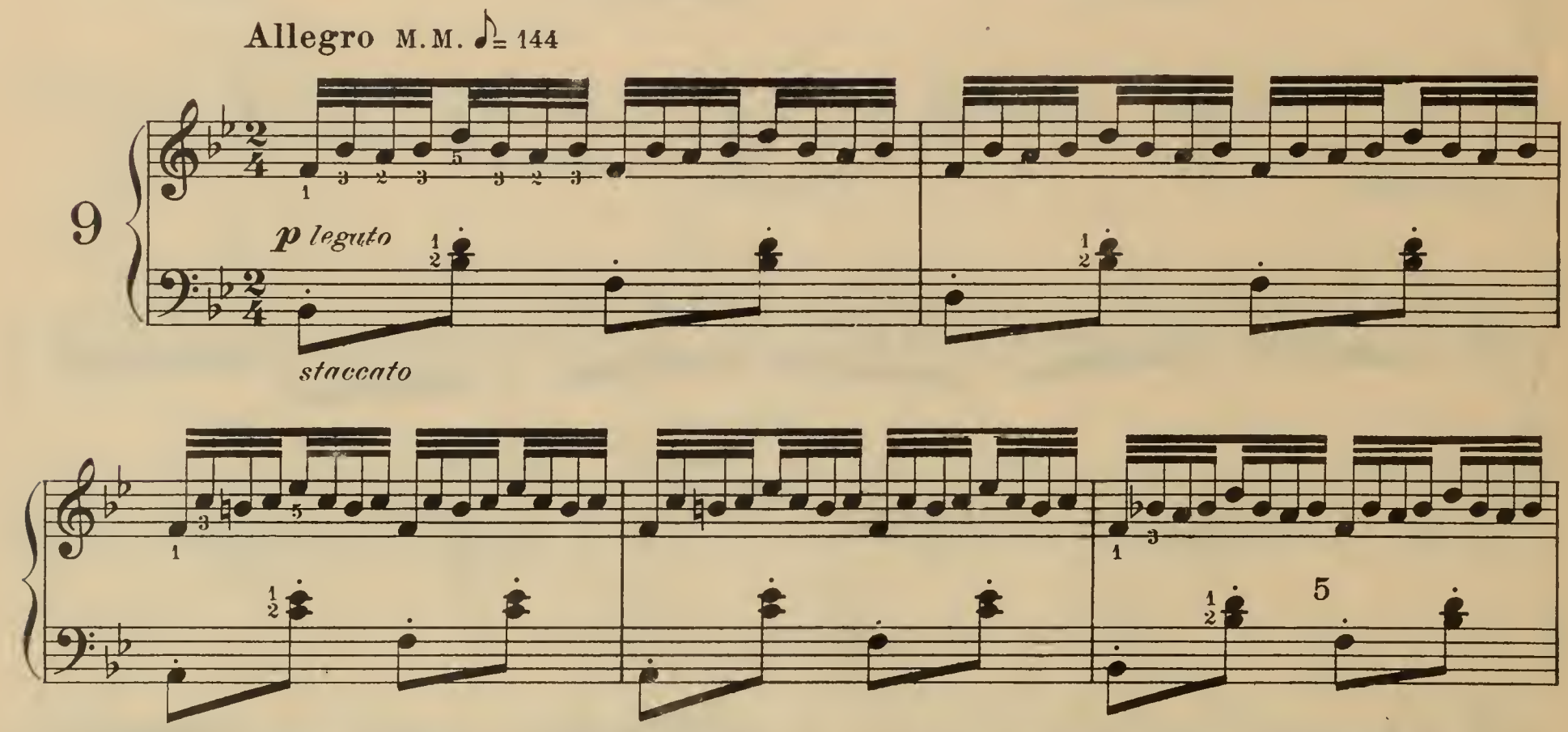
25

piu f

30 *ff*

f

Smooth execution is often aided by maintaining a quiet position of the hand and this is essential in the present study. Free thumb action should be insisted upon, and the different positions of five finger work must be connected smoothly. Avoid stiffness, and play lightly. This study will serve as an excellent preparatory trill exercise.



15

cresc.

20

f

dim.

cresc.

legato

25

f

A peculiar form of continuous light arpeggio work is here cultivated. The fingering of the primary and corresponding chord positions is usually followed. The hand must contract and expand without perceptible accent, and light velocity is maintained throughout. The use of the Pedal is advisable.

Allegro vivace M.M. ♩.=92

p leggiermente legato

10

5

Ped. simile

10

cresc.

f

dim.

15

cresc.

20

8

25

8

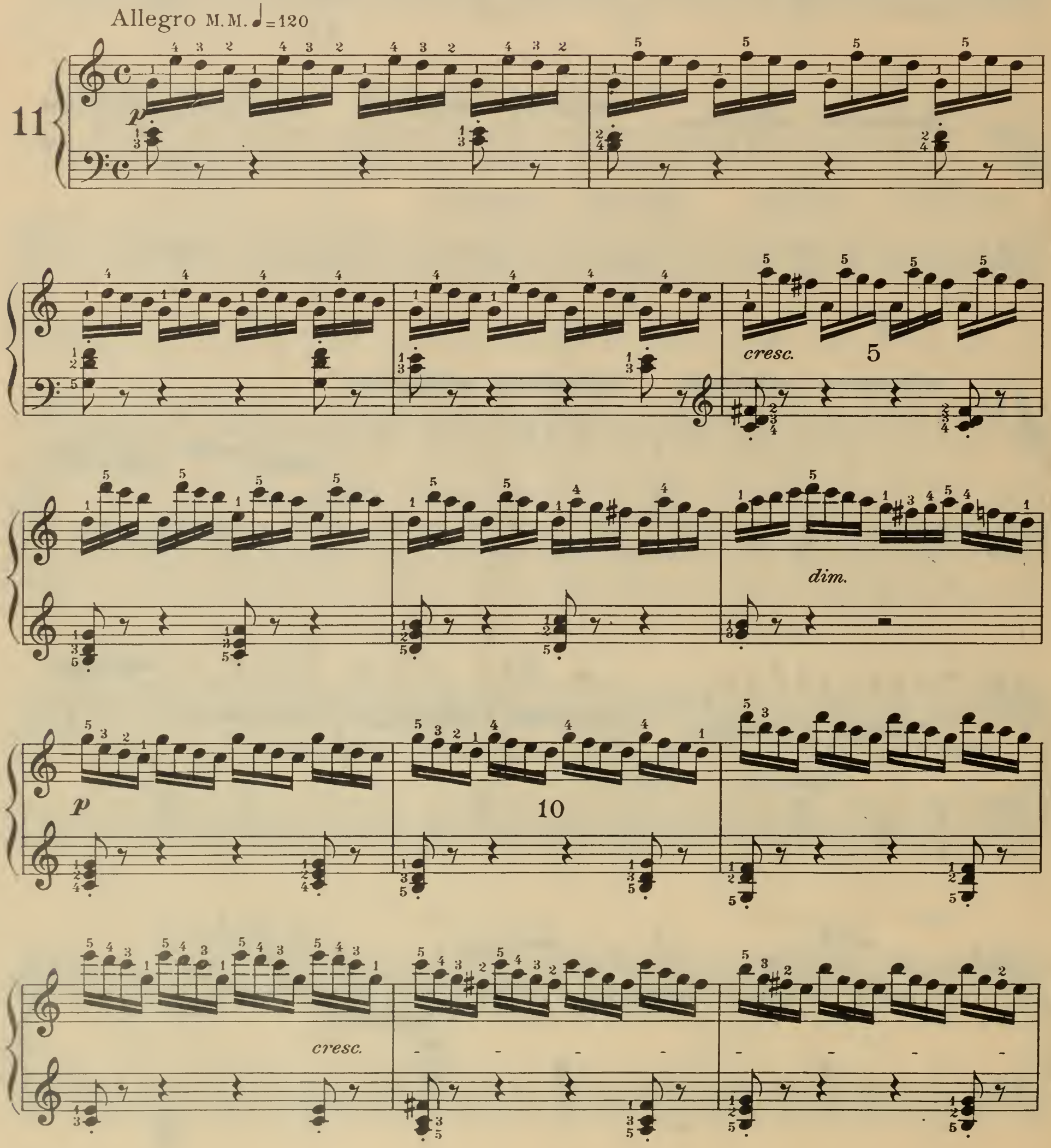
30

ff

An important study for the weaker fingers of the right hand. The thumb must be kept over the keyboard and never be permitted to extend away from it; the 13th, 15th and 17th measures are especially difficult as in these positions the thumb should be held away from the hand and not under it.

In passing from the 10th to the 11th, and the 21st to the 22d measure extend the hand deftly so as to cover the intervening space. A similar difficulty presents itself in measure 16 between the 2d and 3d quarter. Beginning with the 27th bar there is quite a stretch between the thumb and 4th finger, and in the second quarter of measure 29 note a difficult placing of the thumb on C sharp; observe also the change of fingering in the recurring notes C sharp and D in the 30th measure.

Treat the bass lightly staccato.



15

f *dim.*

p

poco

a *poco*

20

cresc.

più cresc.

25

f

8

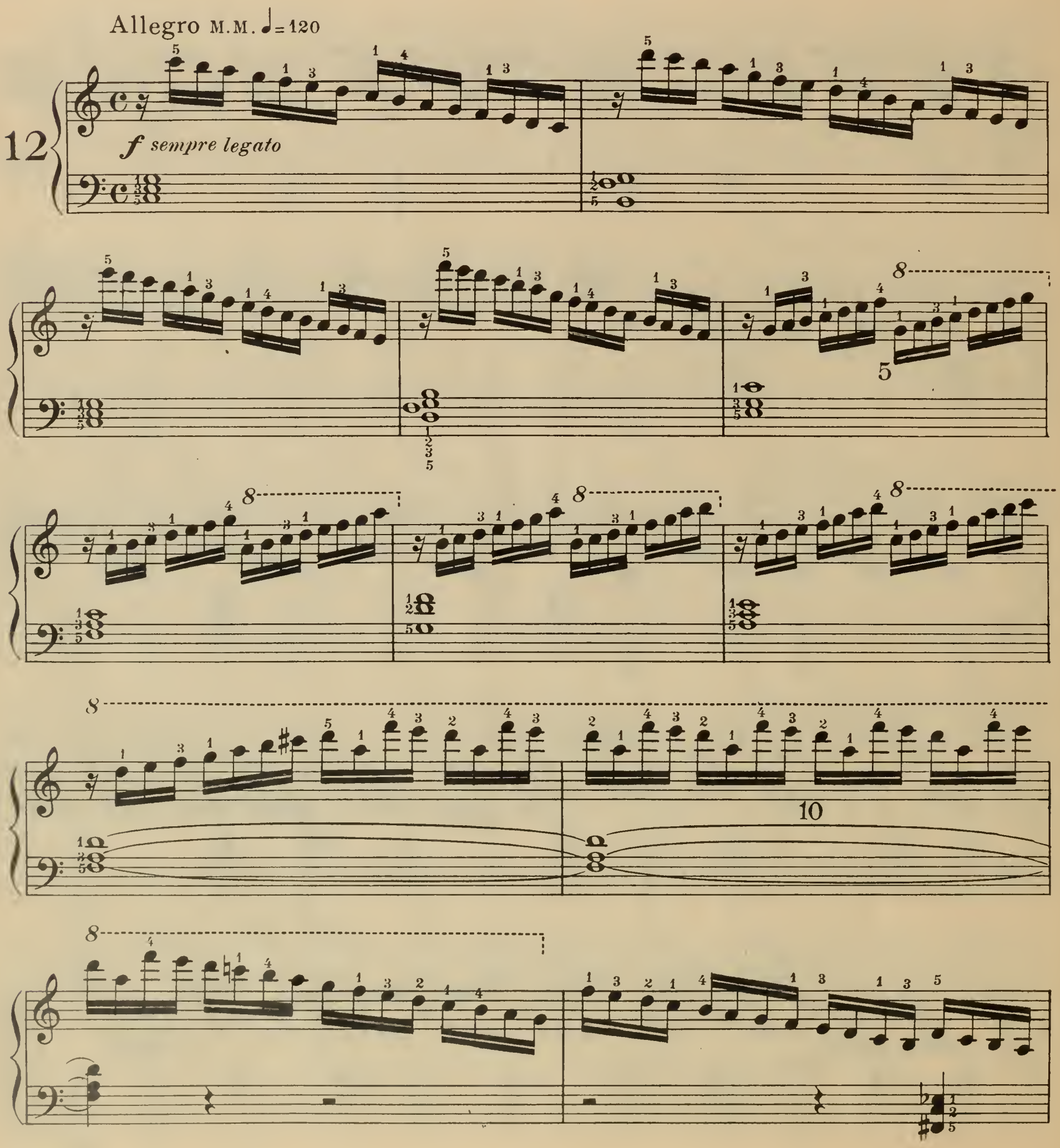
più f

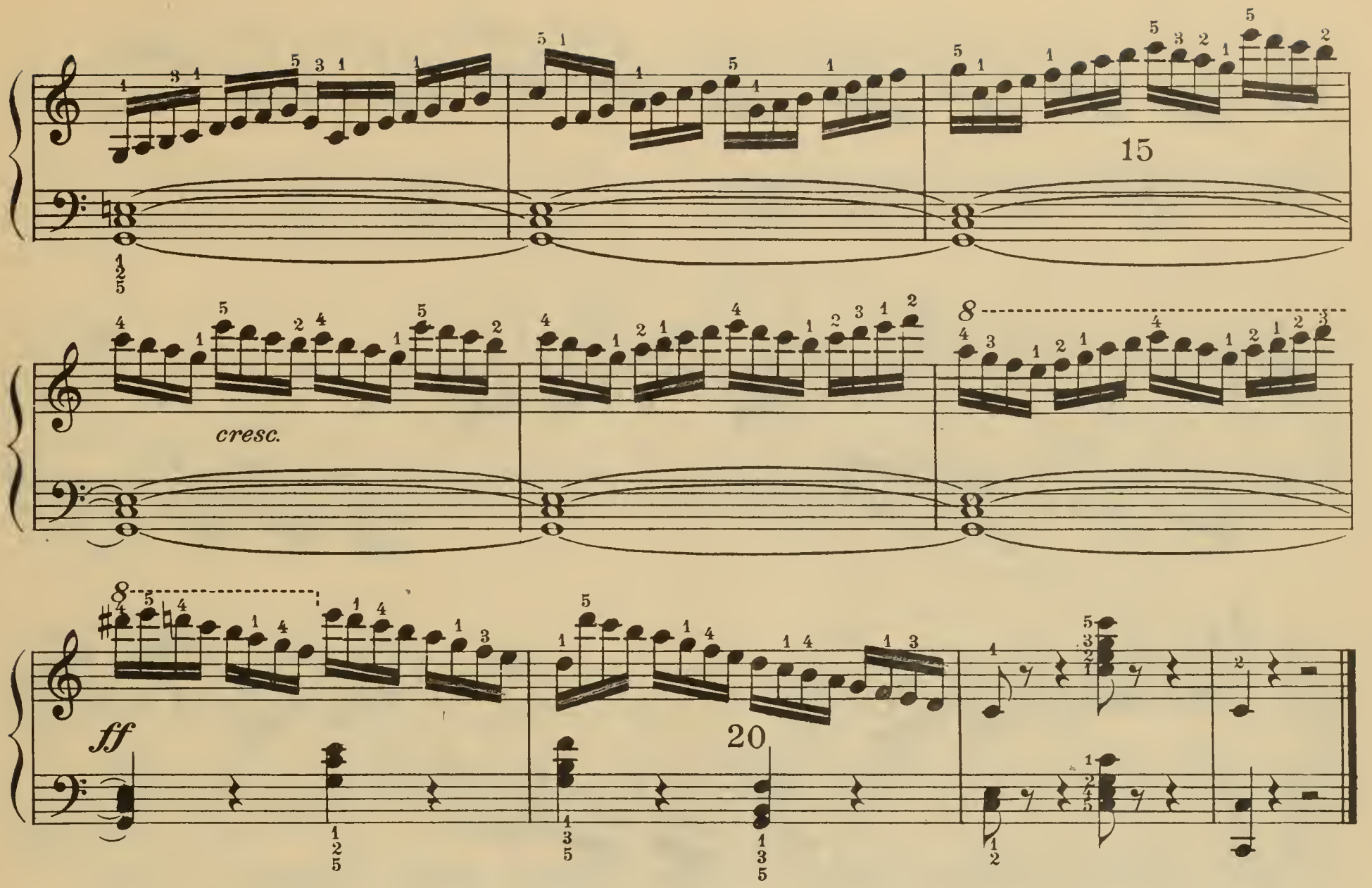
8

30

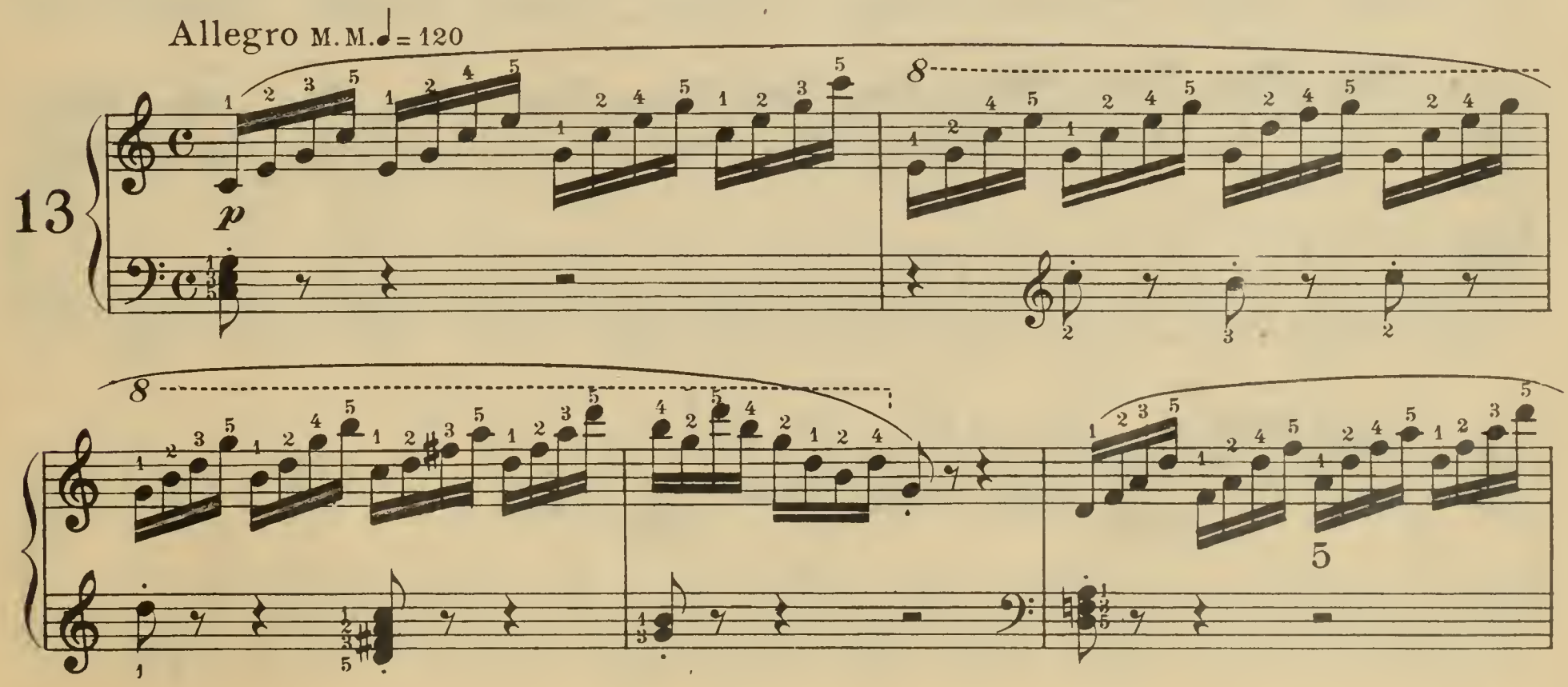
ff

The practical uses of scale playing are exploited in the present study, which should be treated very slowly and firmly at first; the thumb must pass smoothly under the fingers, and vice versa the fingers over the thumb. Prepare the chords of the bass before the following measure is reached, otherwise delay will ensue at the end of each bar; the eye must look ahead and read in advance. Strict legato playing is maintained throughout the ascending scales and will need special attention being more difficult than those in the opposite direction; hold the tied chords in the 9th and 10th measures firmly, and raise the left hand precisely on the second quarter of the 11th bar; laxity in the observance of tied notes and rests cannot be tolerated; in the 15th and 16th bars pass smoothly from B to C with ready hand contraction and connect the G and E with corresponding expansion; the quarter note in the closing measure is to be held its exact value in contrast to the preceding chord.





This study facilitates the acquisition of the correct position in broken chords. Hold the thumbs near the black keys and not near the edge of the white keys, and use only a moderate degree of force; the eighth note in measures 4,8, and similar places is to be connected with the preceding sixteenth and then slurred off short; use the wrist lightly for all staccato chords. The last note of each group must be connected with the first of the following quarter by moving the hand quickly into the next position. Play the two concluding quarter notes with a pressure touch. The phrasing is to be carefully observed throughout.



8

cresc.

10

f

15

20

ff

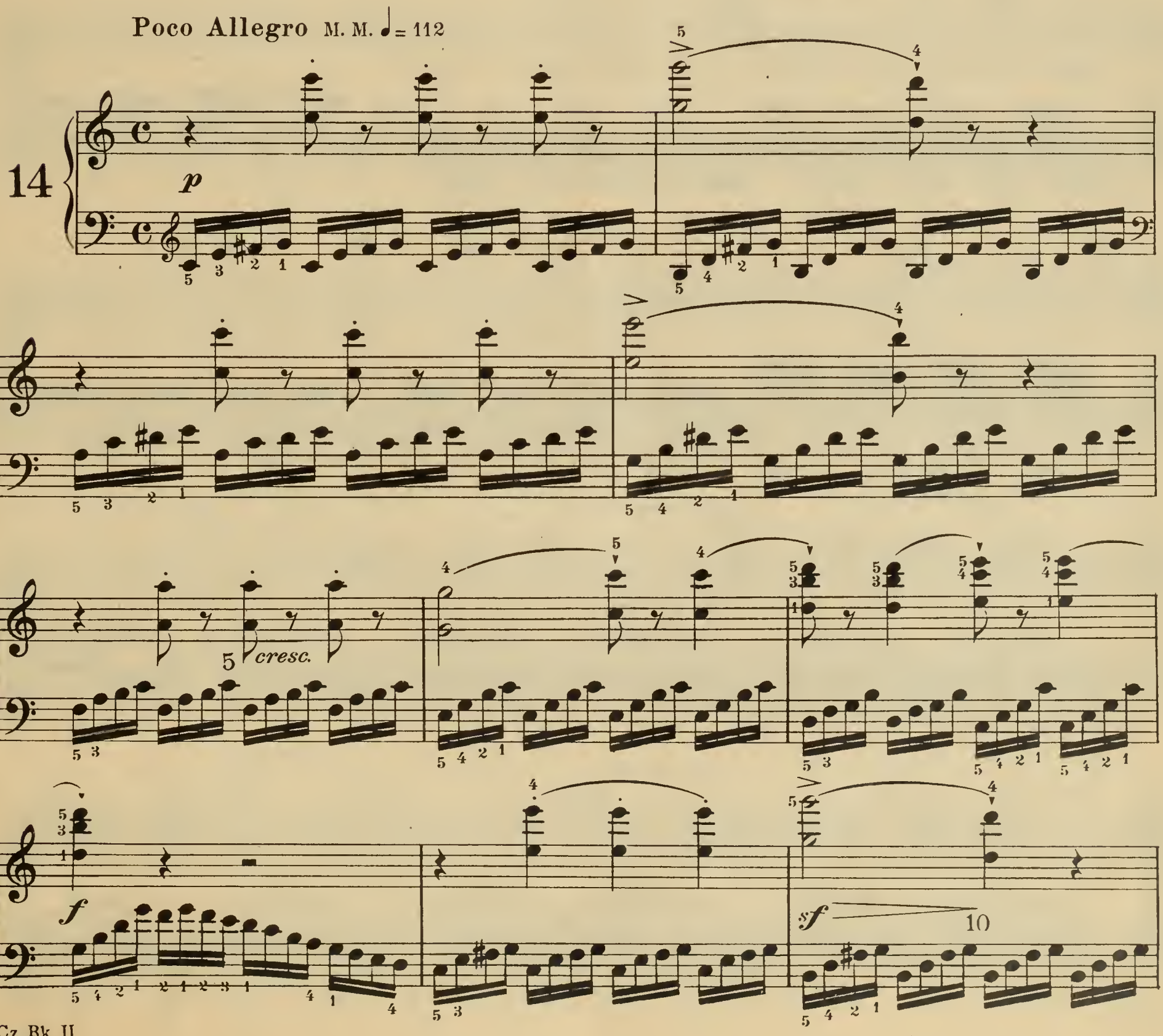
Various combinations of arpeggio work form the basis of this important study for the left hand; during its performance the fingers must preserve perfect flexi - bility. The slurred octaves in measures 2 and 4 need attention; if the 4th finger is not practicable, cultivate a smooth gliding motion with the entire hand, and use the 5th finger; the scale passage in the bass, measure 8 is not easy. While the staccato eighth notes at the beginning are played very short, the semi-staccato quarter beats in measures 9, 11 and 13 require longer duration coupled with gentle pressure from the forearm; observe likewise that the slurred octaves in the 10th and 12th bars end in quarter notes instead of eighth notes as at first; it is the close observance of just such seeming trifles which makes the artist.

In passing from the 16th to the 17th measure the left hand has to contract smoothly.

Play the second theme, commencing with bar 17 with taste, and be sure to sound all repeating thumb notes in measures 24, 25 etc., instead of tying them. This will apply also to the half notes in the bass. which should be lightly emphasized commencing with the 28th measure.

The 4th finger in the 29th and 30th measures (right hand) will insure prompt repetition of the notes.

During the entire Coda beginning with measure 32, hold all half notes their full value, emphasize the quarter beats of the bass in measures 42 and 43 slightly, and observe the slurred groups in the right hand accurately.



sf

p

sf

p

15

pp *dolce*

20

25

cre - - - - -

- scen - - - - - do

f

30

dim.

p

35

8

cresc.

8

dim.

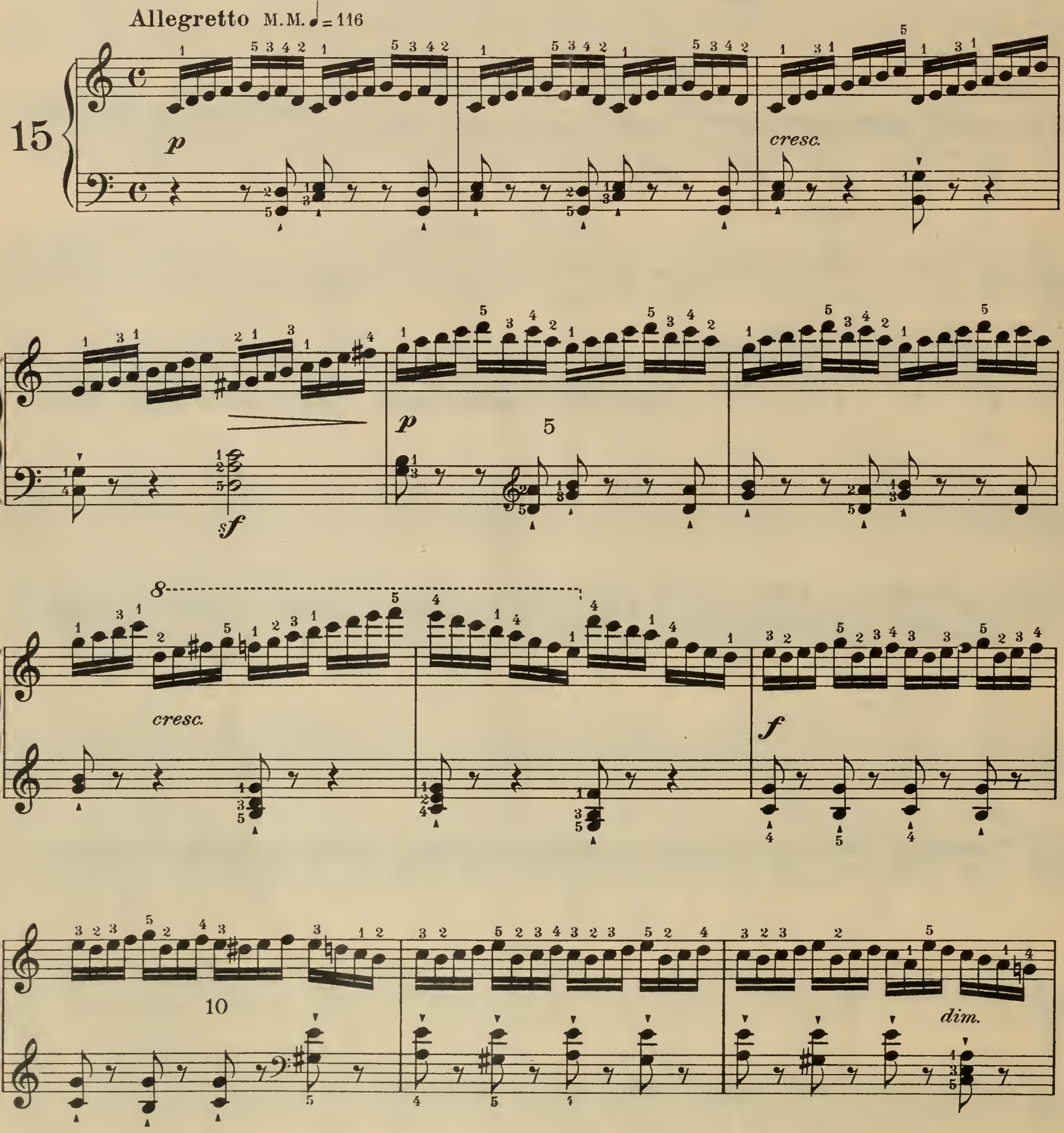
40

pp

mf

45

Very often Czerny likes to mix different difficulties and various objects of practice. In the present study we find five finger work, scales (diatonic and chromatic) and arpeggios. I would advise a variety of modes of study, from the slow and firm legato to an increased velocity and staccato practice might supplement the preceding. The bass is to be phrased precisely as marked; in the 45th and following bars it will be found difficult to play the long intervals of the ninth (which occur at the end of each half measure) smoothly; maintain a quiet hand position during the chromatic scale, measures 37 and 38, elevate the thumb slightly instead of placing it flat on the keys, and keep it properly placed near the black keys.



p

15

cresc.

8

f

cresc.

20

f

8

fp

25

cresc.

f

8

ff

30

p

35

cresc.

8

f

8

ff

40

dim.

p

cresc. poco a poco

45

f

50

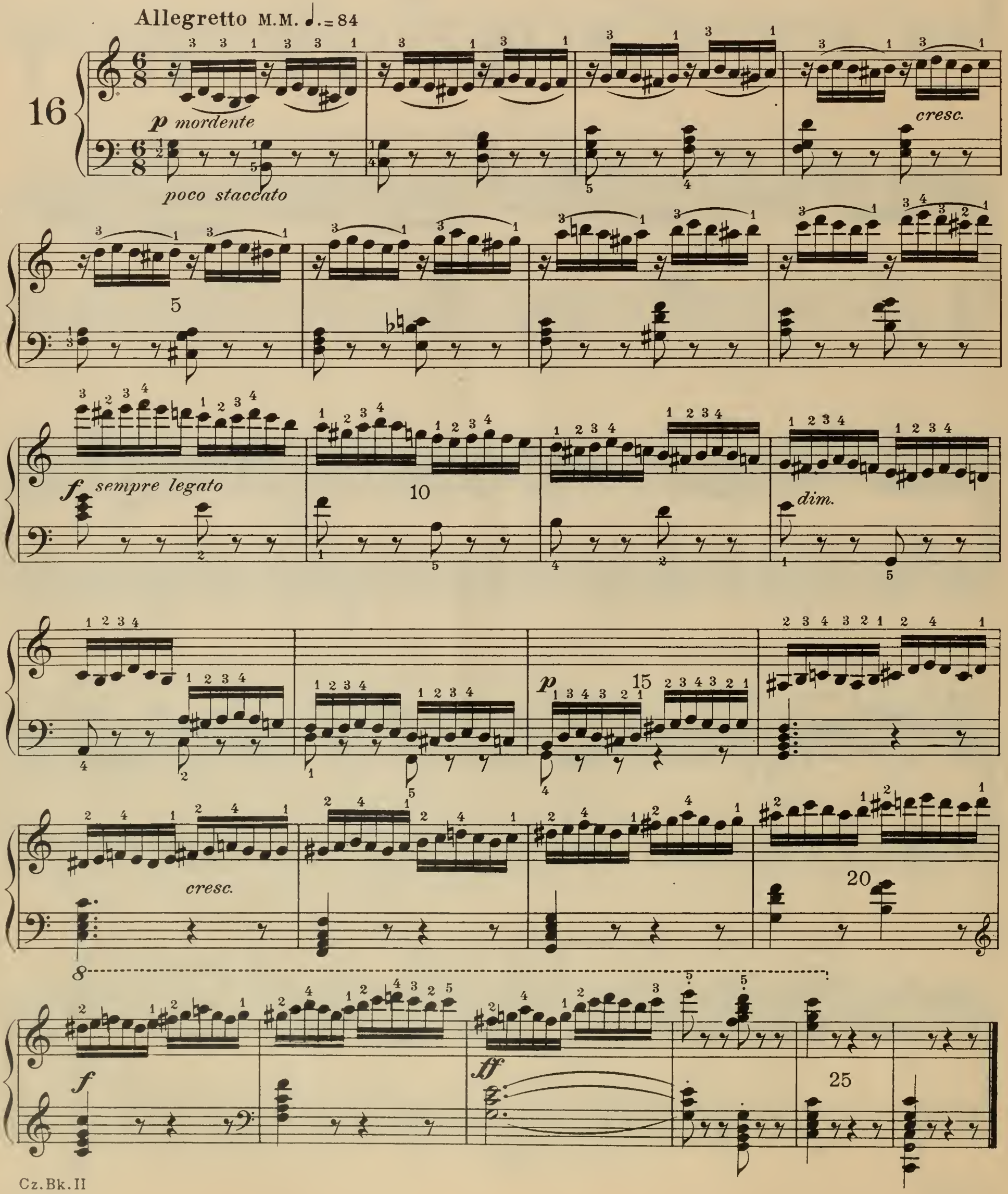
dim.

p

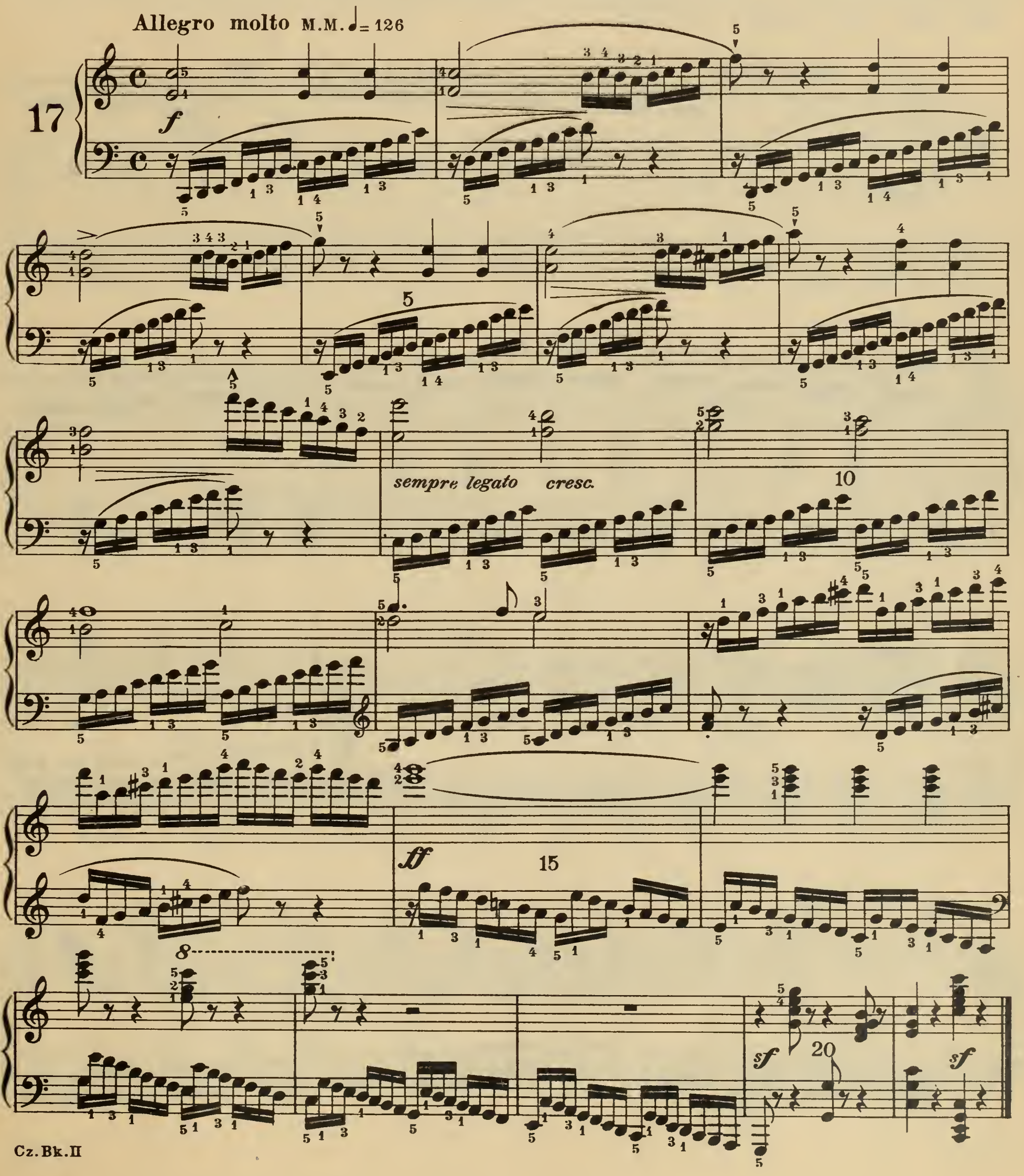
pp

55

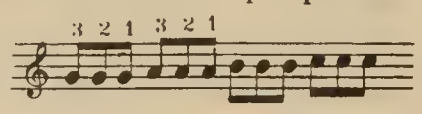
Separate the groups in the first 8 bars by a light upward movement, and lay especial stress on absolute clearness in the recurring note and the prompt withdrawal of each finger after the stroke. Beginning with the 9th measure the thumb will have to leave the key very promptly in order to permit the 3d finger to strike the same key distinctly. A good deal of clever thumb technique will result from the mastery of this etude.



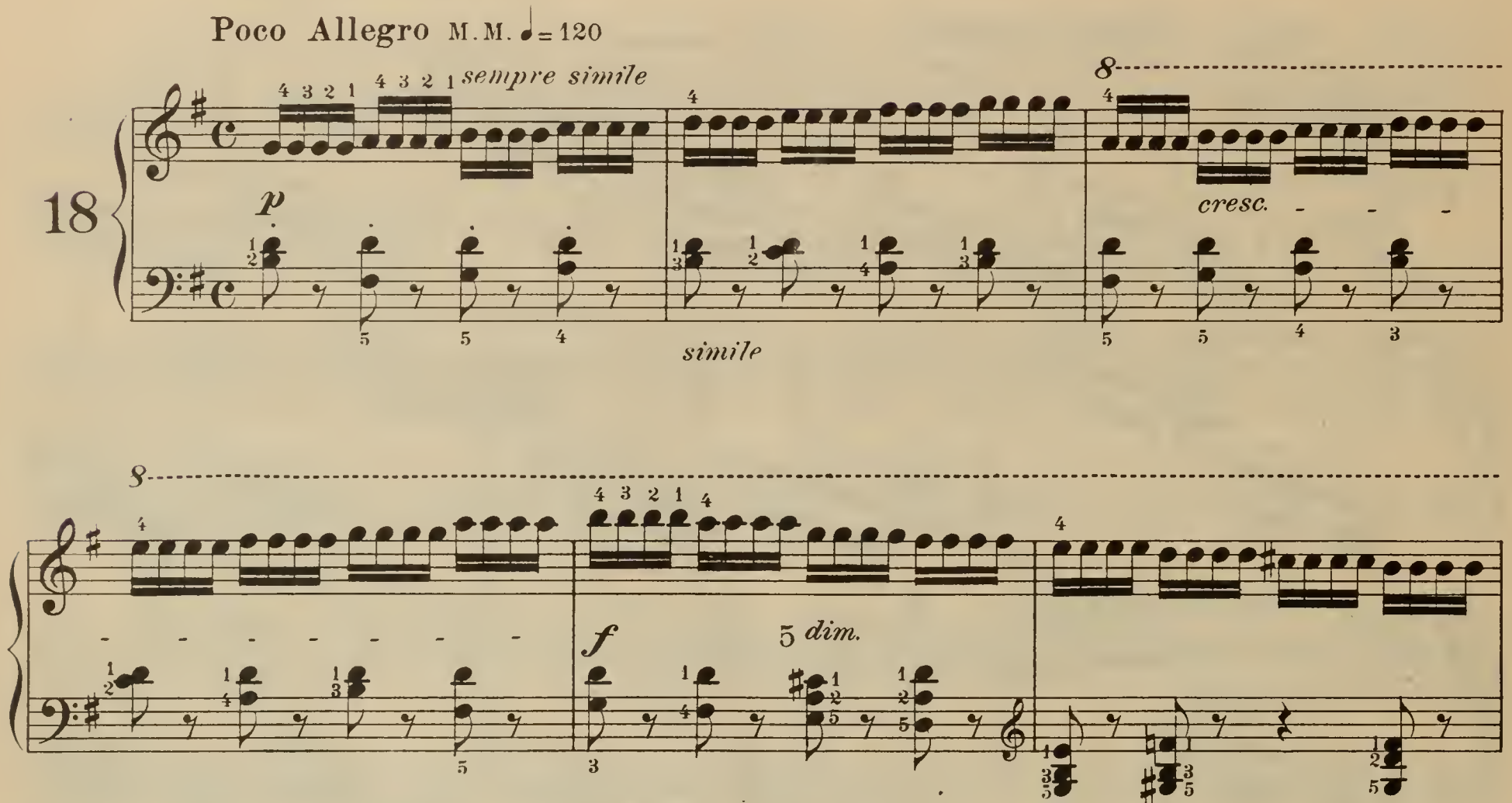
The left hand receives especial training in this important study, which should be played in various degrees of force and speed. Perfect smoothness is of course required. All rests are to be strictly observed; unfortunately pupils are too often very lax in this respect. The recurring scales beginning with the 9th measure must follow without any perceptible intermediate break. Measures 13 and 14 necessitate special effort. The descending scale which commences in the 15th measure is exceptionally difficult. Watch the passing of the thumb keenly and correct any shortcoming at once.

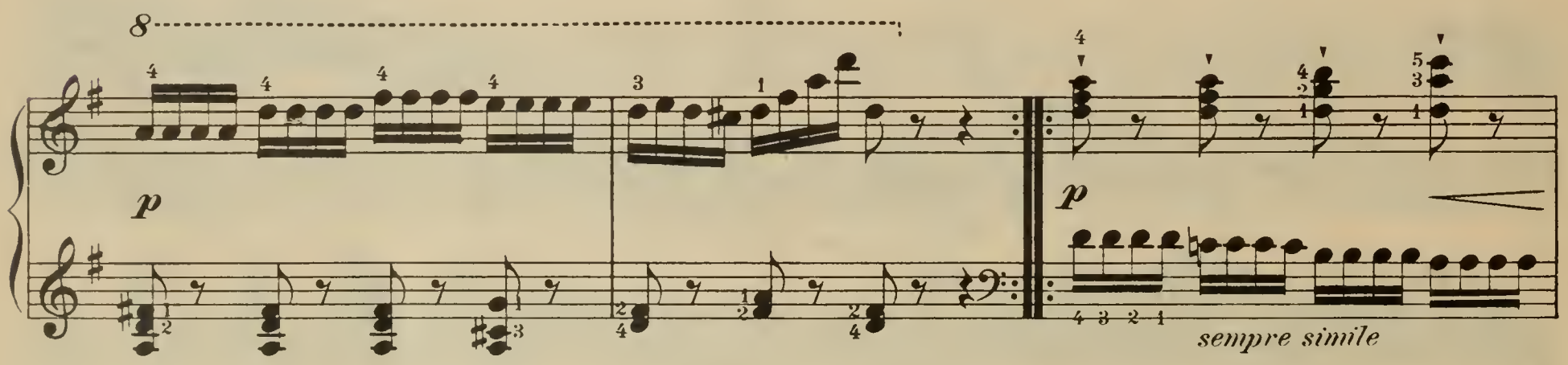


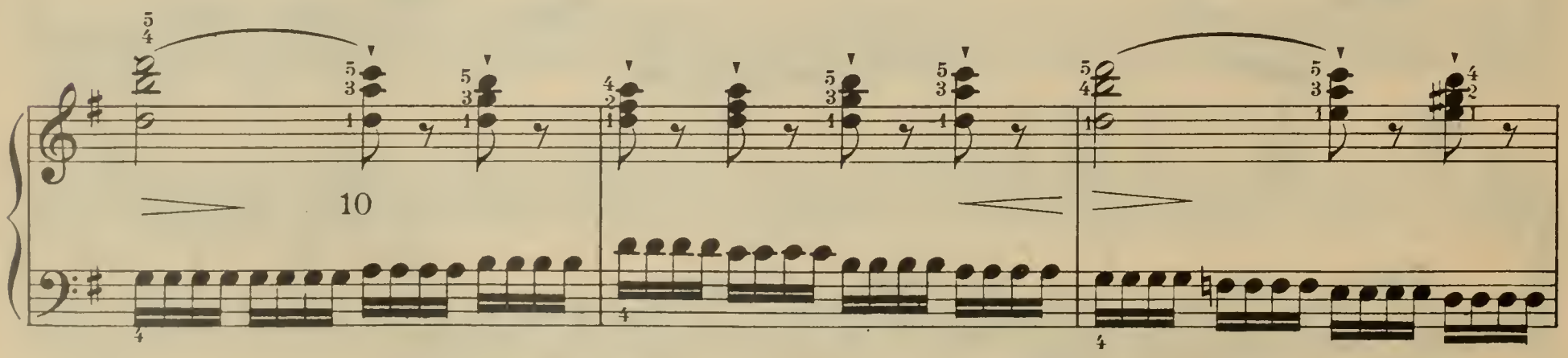
The remarks to a similar study No. 36, page 68 will apply to the present exercise, which covers the same ground in simpler form. I would advise a preparatory study with three fingers:



and play the entire piece in this manner before using four fingers. Be sure to have the thumbs strike the key distinctly and maintain a loose and passive wrist.







cresc. *dim.* 15 *p*

simile *simile*

20

legato *simile*

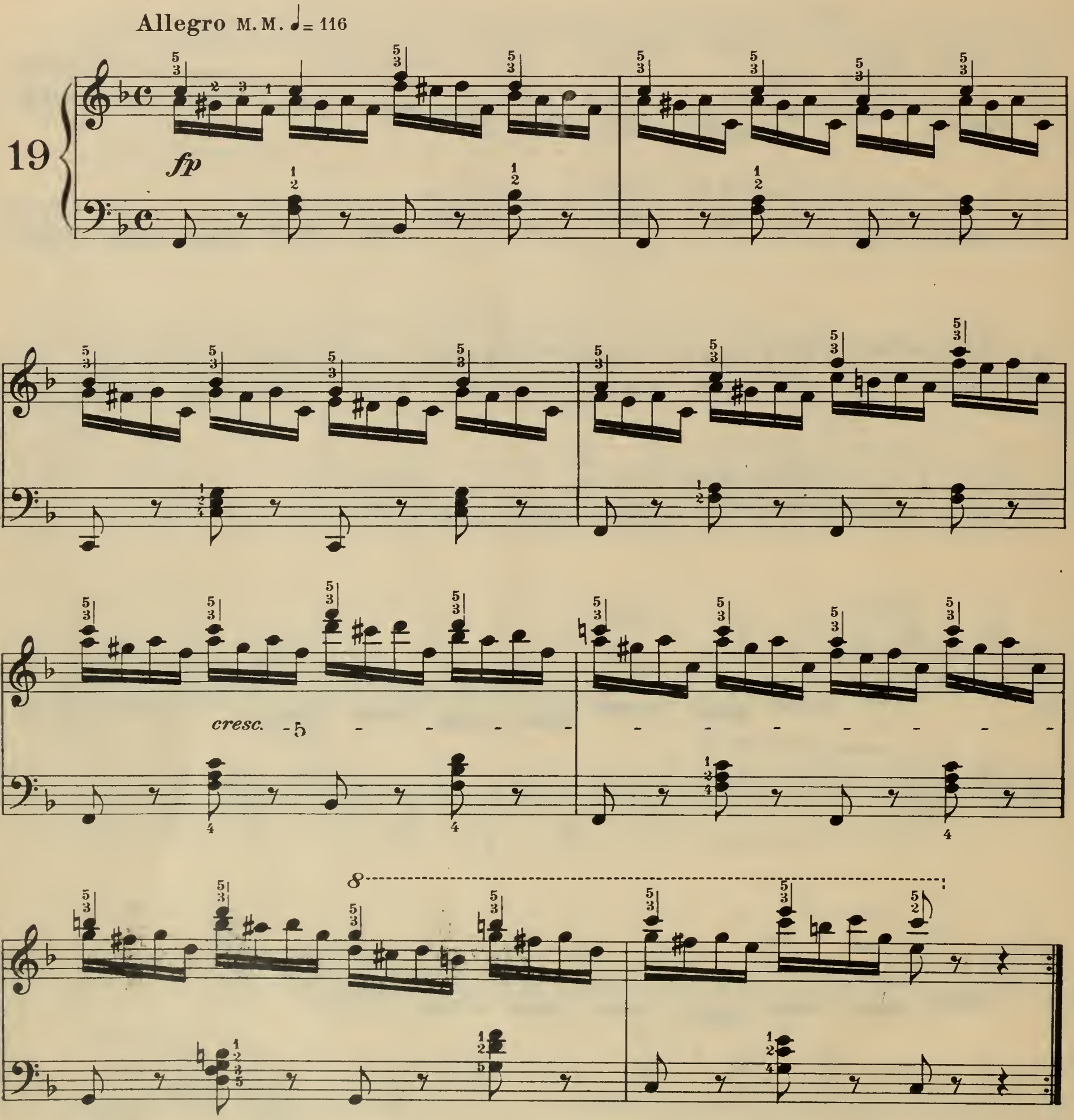
cresc. 25

f *f*

This study is developed from a little "motif" which opens the Sonata opus 22 by Beethoven. The fifth finger requires positive force in the first portion and must hold the quarter notes their exact value after striking with precision; these quarter notes have to be played exactly with the corresponding sixteenth.

In the second section the phrase is reversed and the weaker fingers are exercised, while the thumb notes are sustained.

Observe the rests in the bass, also the repeats. Strictest legato is required throughout the entire study in the right hand.



cresc.

10

cresc.

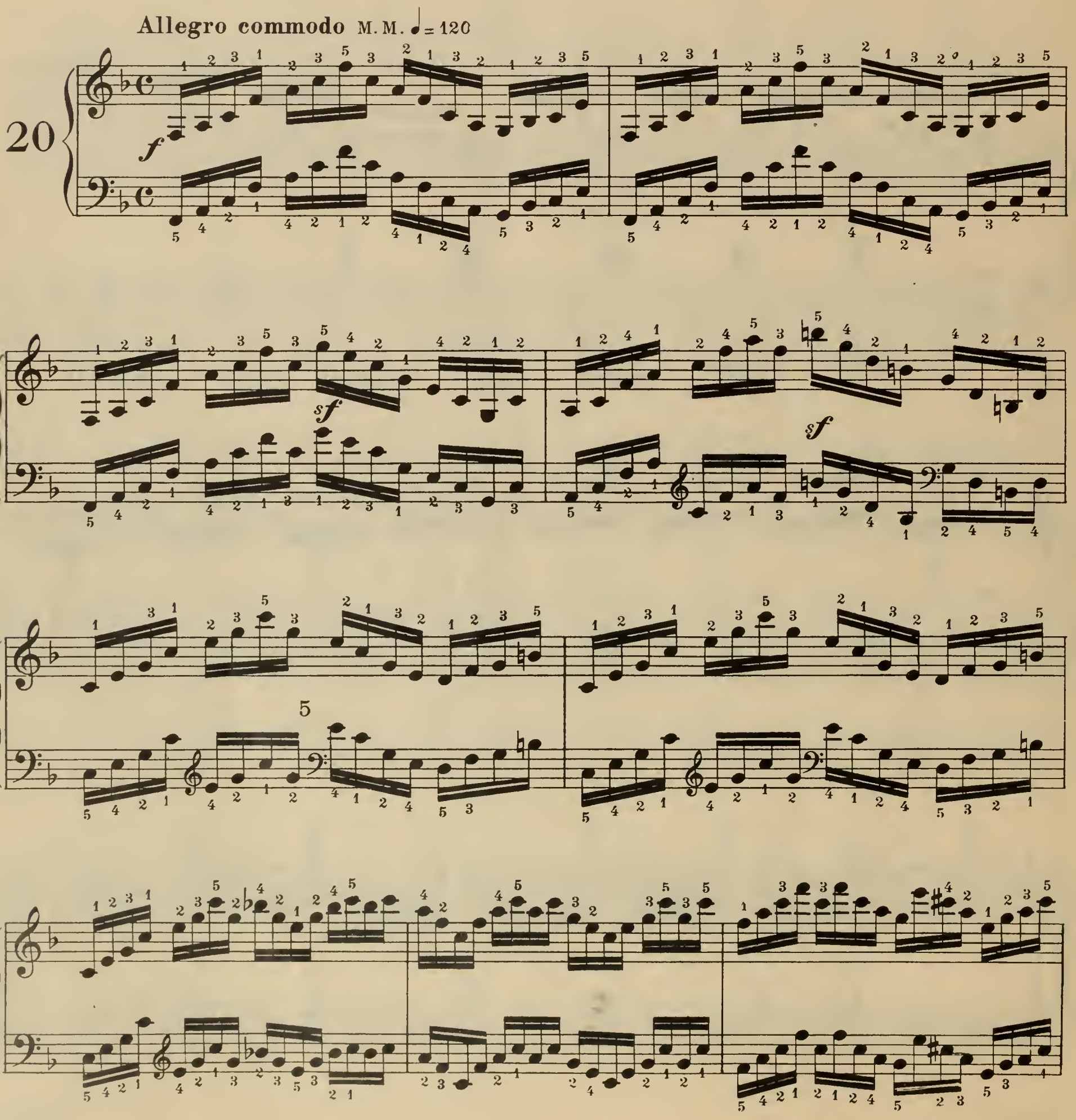
f

15

The present study in unison arpeggios is of exceptional importance and technical value; it is very difficult to play simultaneously and with perfect smoothness and evenness in parallel motion, and keen self criticism is required in order to arrive at satisfactory results. The execution should be full of vim, vitality and brilliancy. Analyze the underlying chords; this will facilitate reading and insure correctness: thus the student should realize that measures 13-16 are only different positions of the same diminished seventh chord, and many mistakes will then be avoided.

In the tenth bar place the right thumb smoothly on e flat without unnecessary motion. Avoid an involuntary and faulty accent on the last sixteenth of the 23d bar, which would produce wrong accentuation.

Keep both thumbs over the keyboard, near the black keys, and maintain the strictest legato throughout the entire etude.



10

ff

15

20

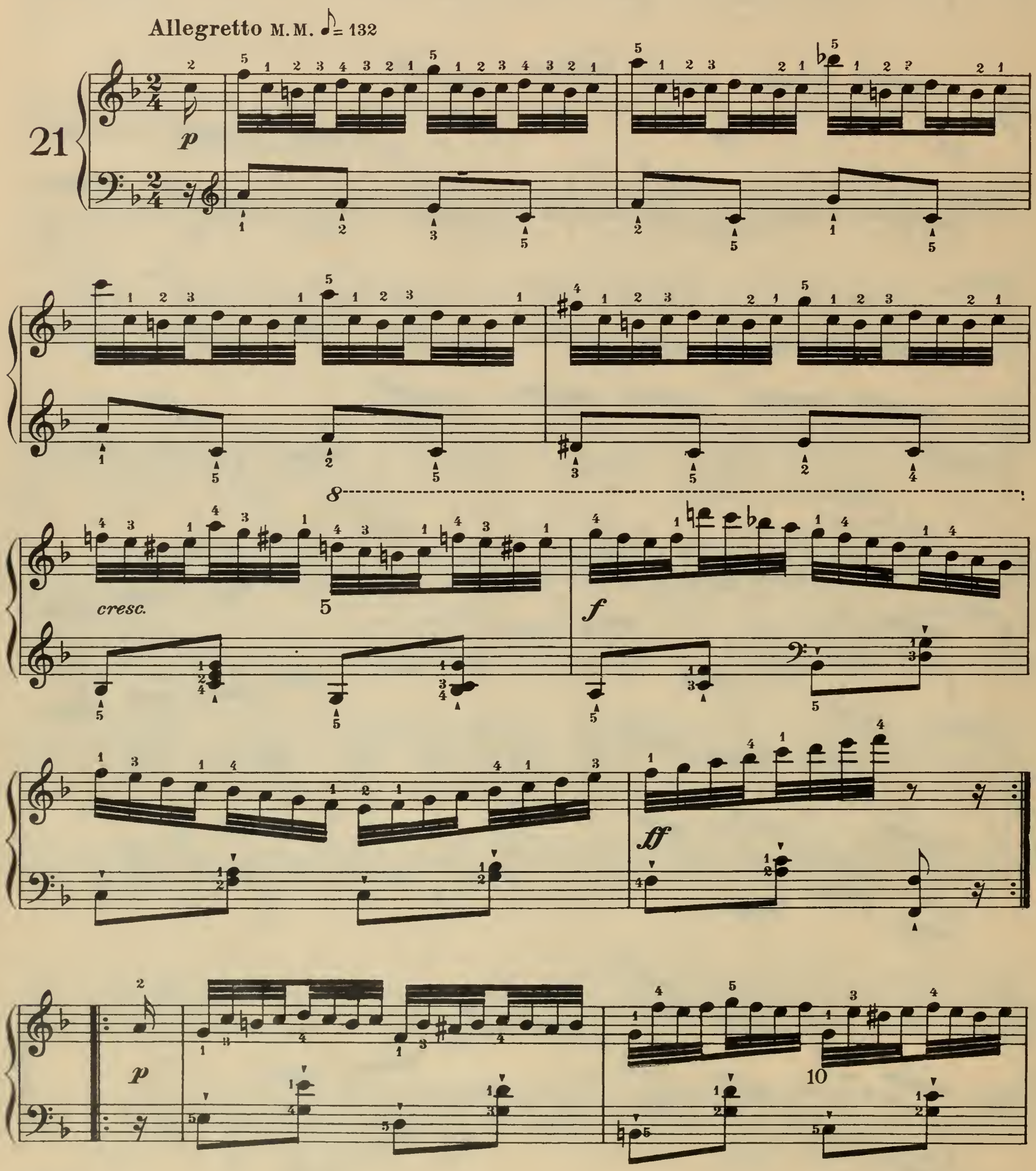
8

25 *sf*

Accuracy in striking varying distances with the 5th finger is developed in this study, also cleverness in passing the fingers over the thumb, and vice versa.

Light velocity can be acquired here by dispensing with finger pressure.

In the 8th and 22d bars play the 3d beat promptly in the bass so as to supplement the preceding scale in the treble without delay or hesitation. Play the double intervals in the closing 4 bars with accuracy and precision and exactly together, and observe repeats.



cresc. *dim.* *p* *cresc.*

8

f

15

8

dim.

8

p

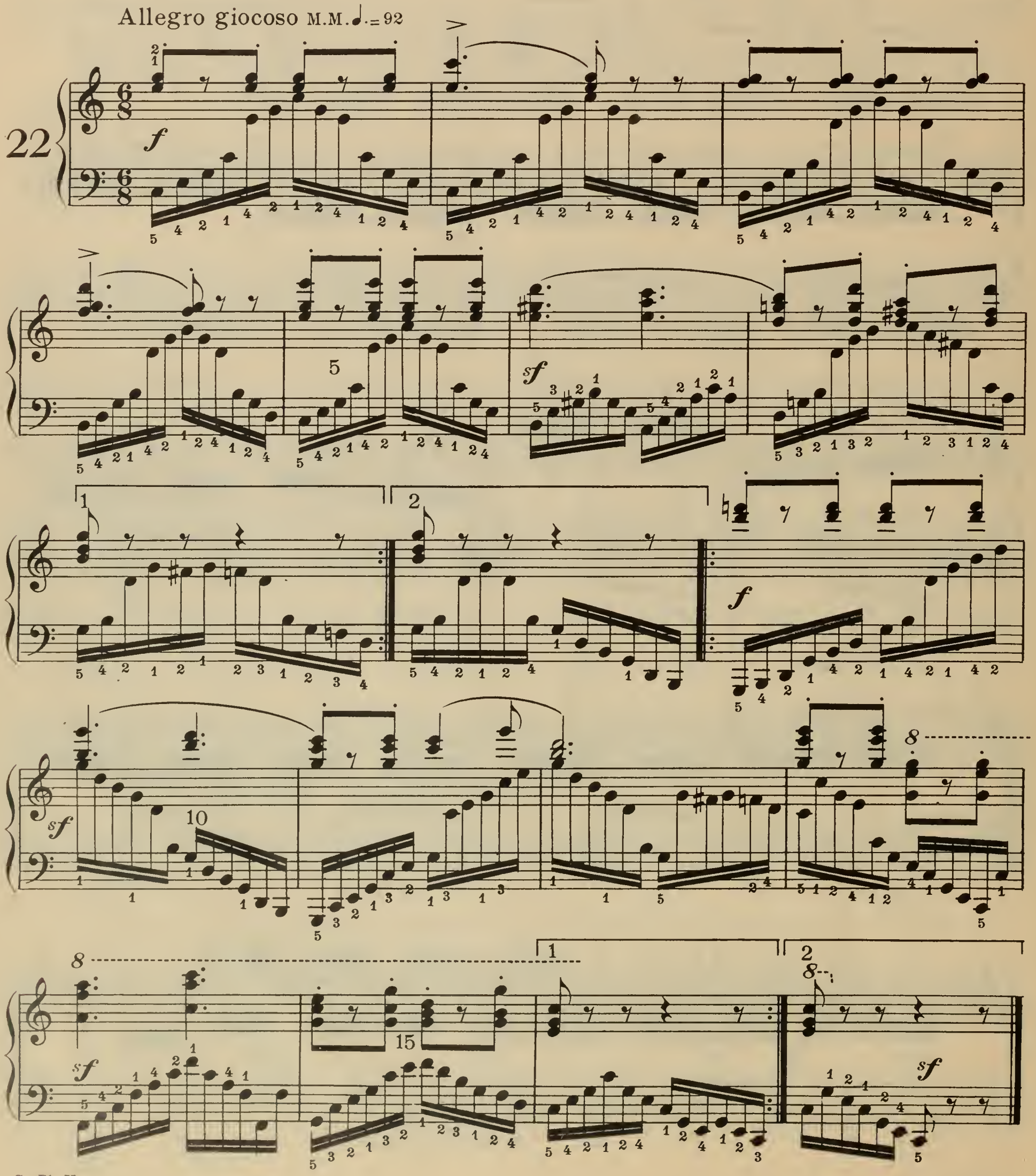
8

cresc.

20

tf

Play the treble part with precision and lightness. The arpeggio passages for the left hand require perfect legato playing and facility in passing the thumb under the fingers. Cling to the notes which are touched by the thumb in the ascending runs, and to the fingers preceding the thumb in the descending arpeggio. The perfect legato of the slow tempo gradually changes to a smooth gliding effect when the time is accelerated, but has to be cultivated at the initial stage in arpeggio practice. The use of the Pedal, while tabooed during study hour, is always advisable in broken chords changing constantly with each different harmony.



Presto brillante M.M. ♩= 132

23

p *cresc.* 5

cresc. *f* 10 8

8 *ff* 15 *dim.* 1 2 *dim.*

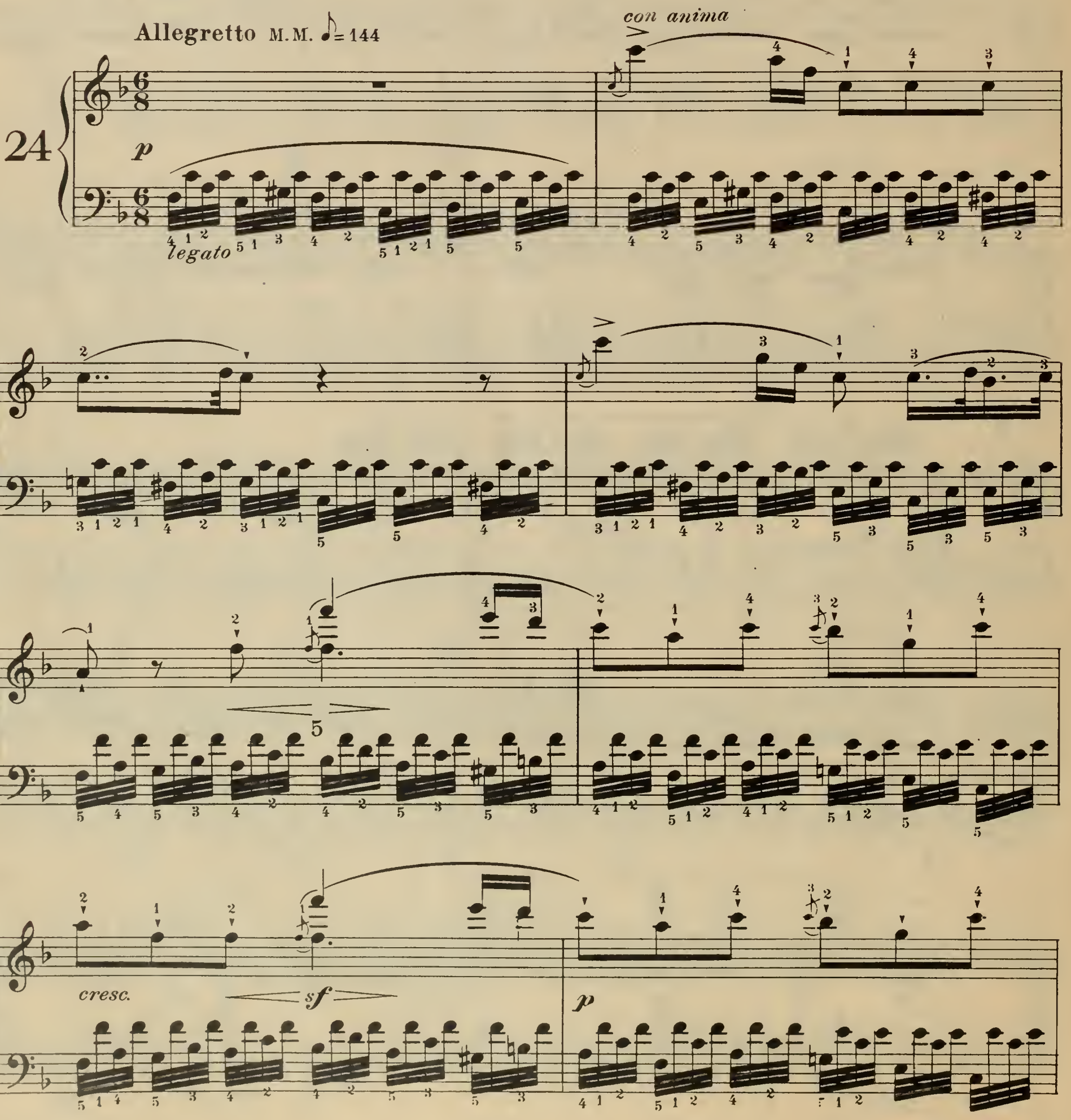
20 *p*

cresc. *f* 25 *sf*

8 *ff* 30 *dim.* 28 *ff*

Dominico Alberti, an italian composer who flourished at Rome about 1737 is credited with originating the left hand figure, which forms the accompaniment in this study; it presents a difficulty, which finds plenty of practical application in the Sonatas of Mozart and Beethoven, hence the necessity for its accomplishment. Very light and even finger work is required for the left hand, while the melody is played with due attention to phrasing, and varieties of touch.

I anticipate all grace notes and do not play them with the corresponding bass note, preferring to take their time from the value of the preceding note; the simplified version of the trill in the 14th and 16th bars had better be used. Beginning with the 25th measure do not yield to the invariable impulse to play the even eighth notes with the preceding bass note c. and realize that f is the beginning note of each group in the left hand.



cresc.

10

f

dim.

p

a)

cresc.

15

sf

b)

f *cre - - - - - - scen - - - - - - - do*

a) ; simplified version omit the grace note and play ; this is more practical and preferable.

b) Same as measure 14

ff *dim.* 20

sf *p*

sf *dolce* 25

dim.

cresc. *ff* 30

Vivace M.M. ♩=72

25

f *dim.* *p*

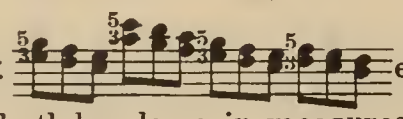
f 5 *dim.*

p 1 2

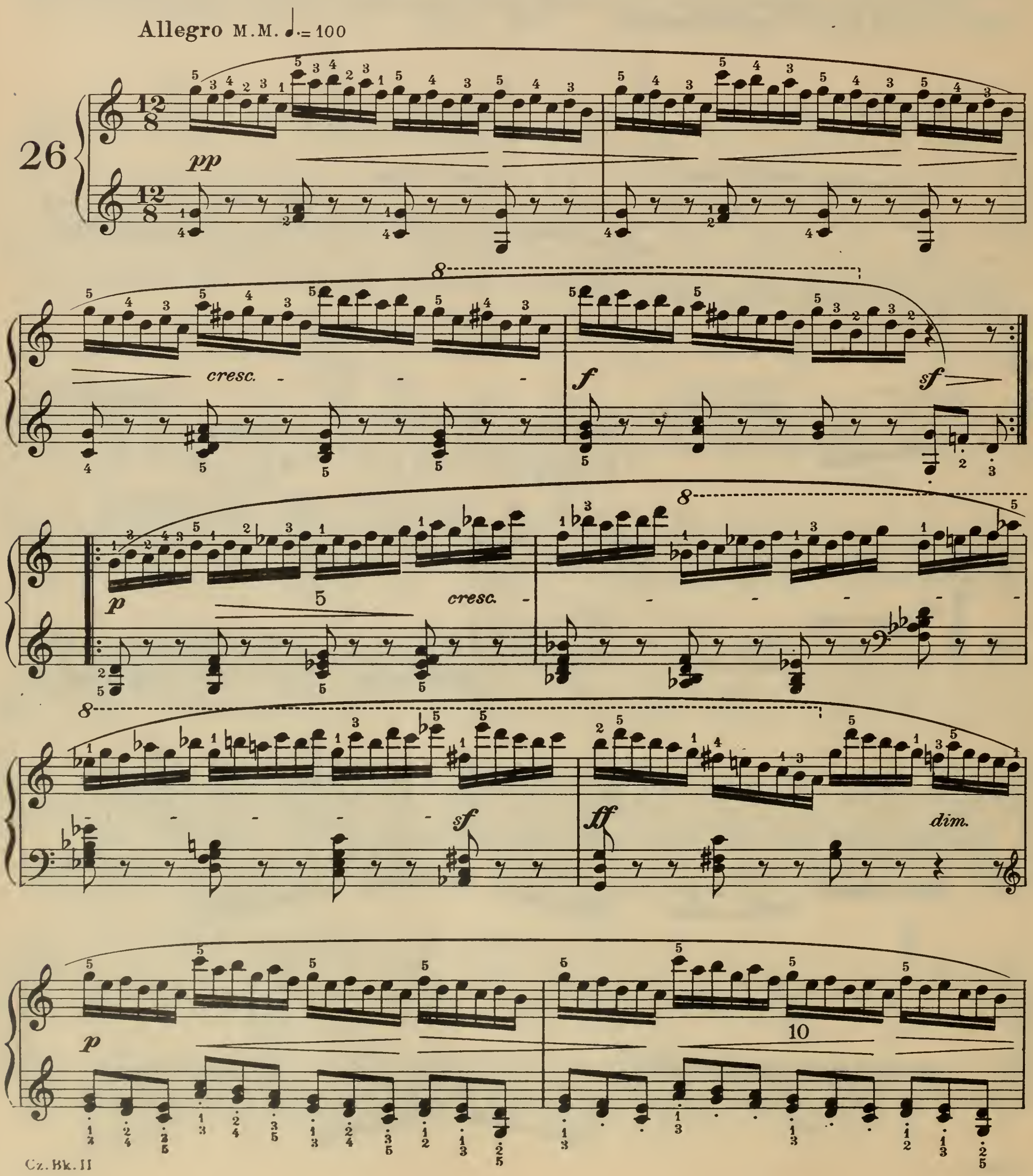
p 10

15 1 2

cresc. *f*

This excellent five finger study is based on a simple succession of double thirds, and I would recommend the following preparatory exercise:  etc. The same can be utilized for both hands as in measures 9 and 10. The bass requires a light wrist staccato; avoid a disposition to make a slight halt after each group and look ahead so as to anticipate the change of harmony in the accompaniment; do not arpeggio the chords, but strike all notes precisely together; groups commencing with a black key will need especial attention on account of the thumb.

Master the rhythmical difficulty in measure 18.



mf *p* *cresc.*

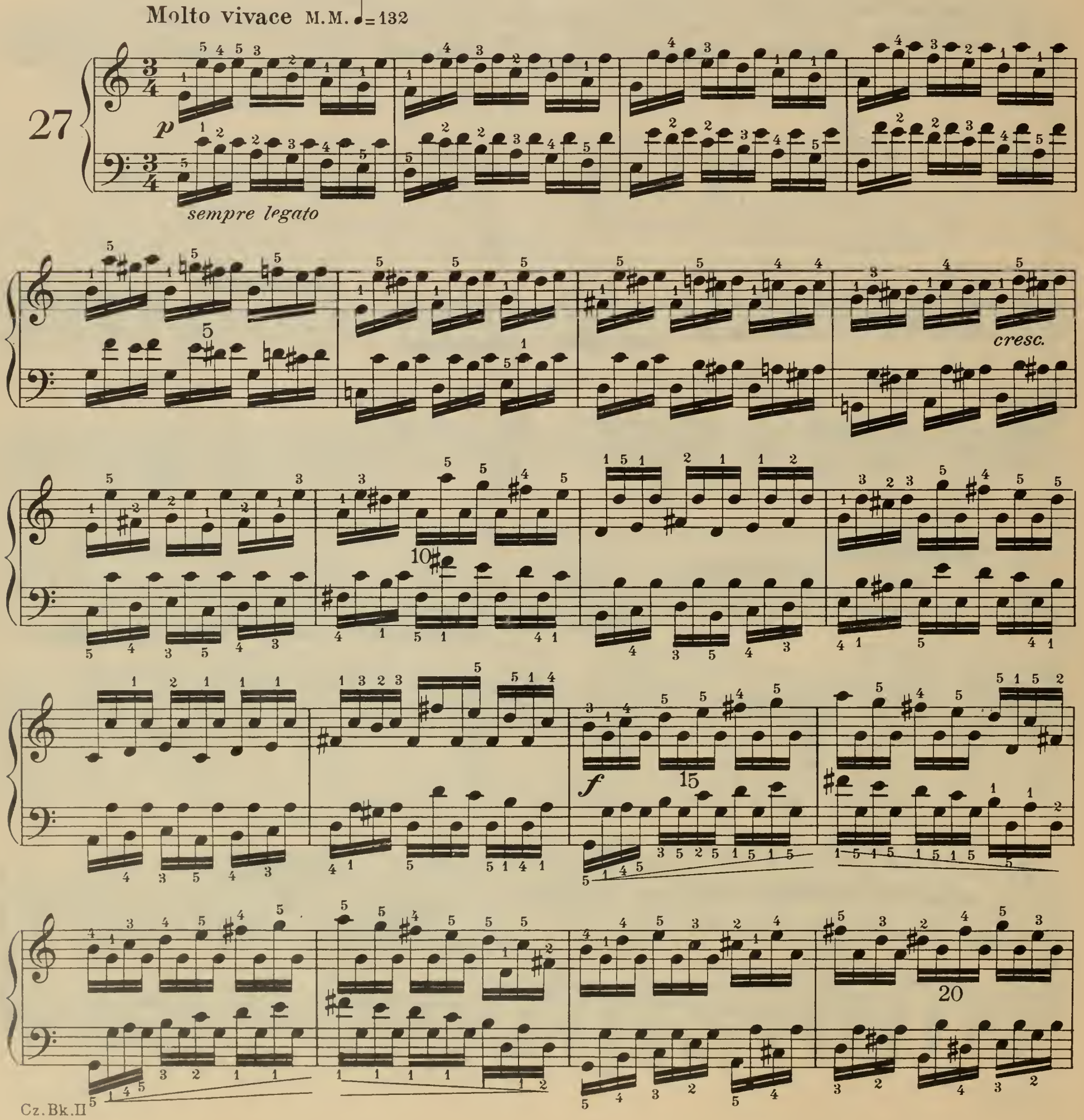
dim. *pp* *cresc.*

dim. 15 *cresc.*

f *cresc.* *ff*

This exceptionally difficult and important study cannot be too highly recommended, as both hands find constant employment. It should be studied in short portions of 4, 8 and 16 bars, with hands separate, before attempting it as written. After mastering the entire task slowly and firmly proceed to develop lightness and speed; the constantly changing intervals increase the difficulty of playing clearly and with perfect accuracy. In the 16th and 18th bars the hand has to expand smoothly beyond the octave. Beginning with the 19th measure a little difficulty in placing the 2nd finger of the right hand smoothly in consecutive corresponding positions presents itself. The same hand has to contract deftly in the 39th and following measures, and the 43d bar ushers in some special fingering in octaves.

Endurance and brilliancy will be the reward of faithful work in the problems here presented, which place this study on a par with the best works of Cramer and Clementi.



f

sf

sf

25

dim.

p

cresc.

30

f

dim.

35

8

cresc.

f

40

8

dim. 45

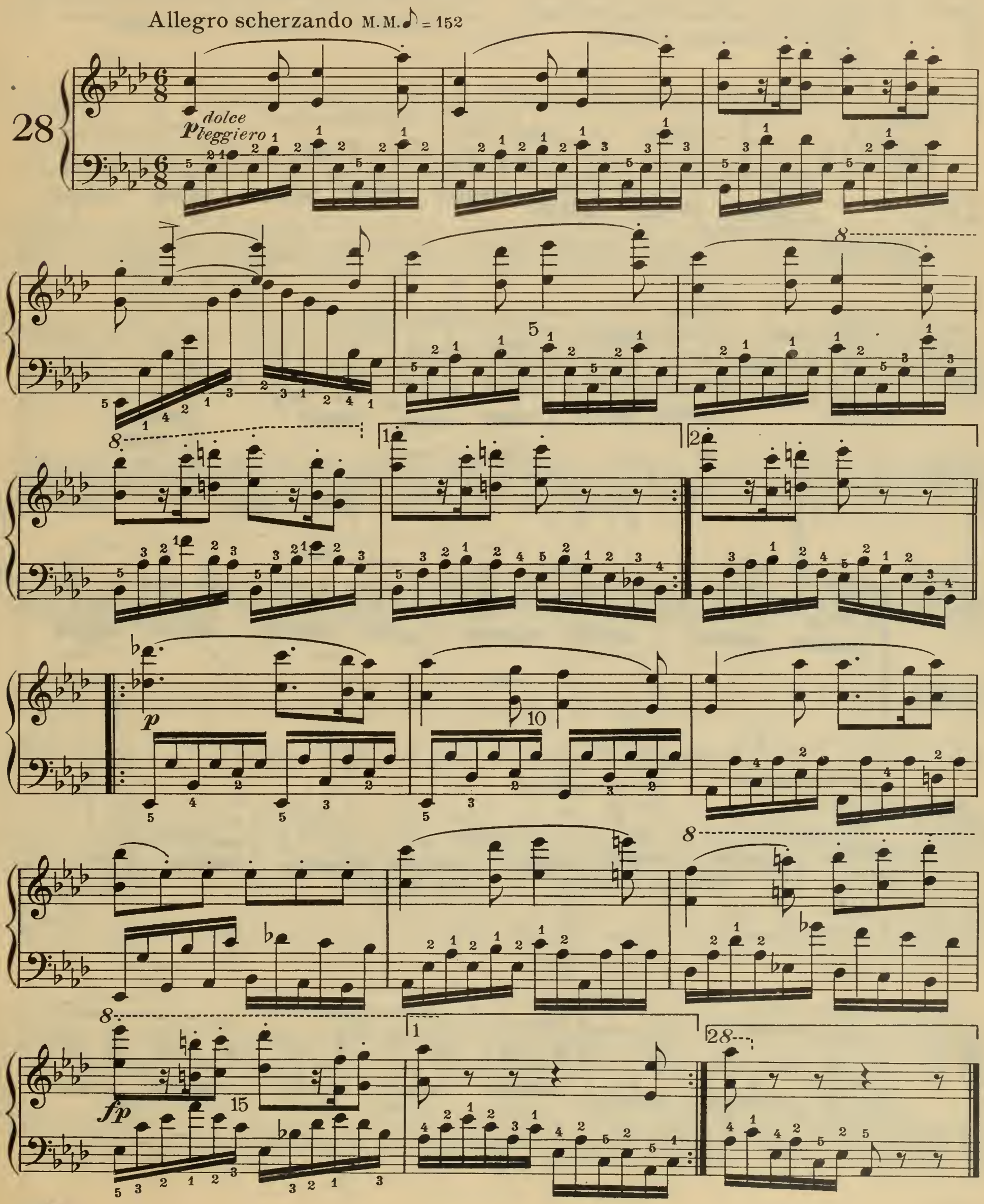
50

55

8

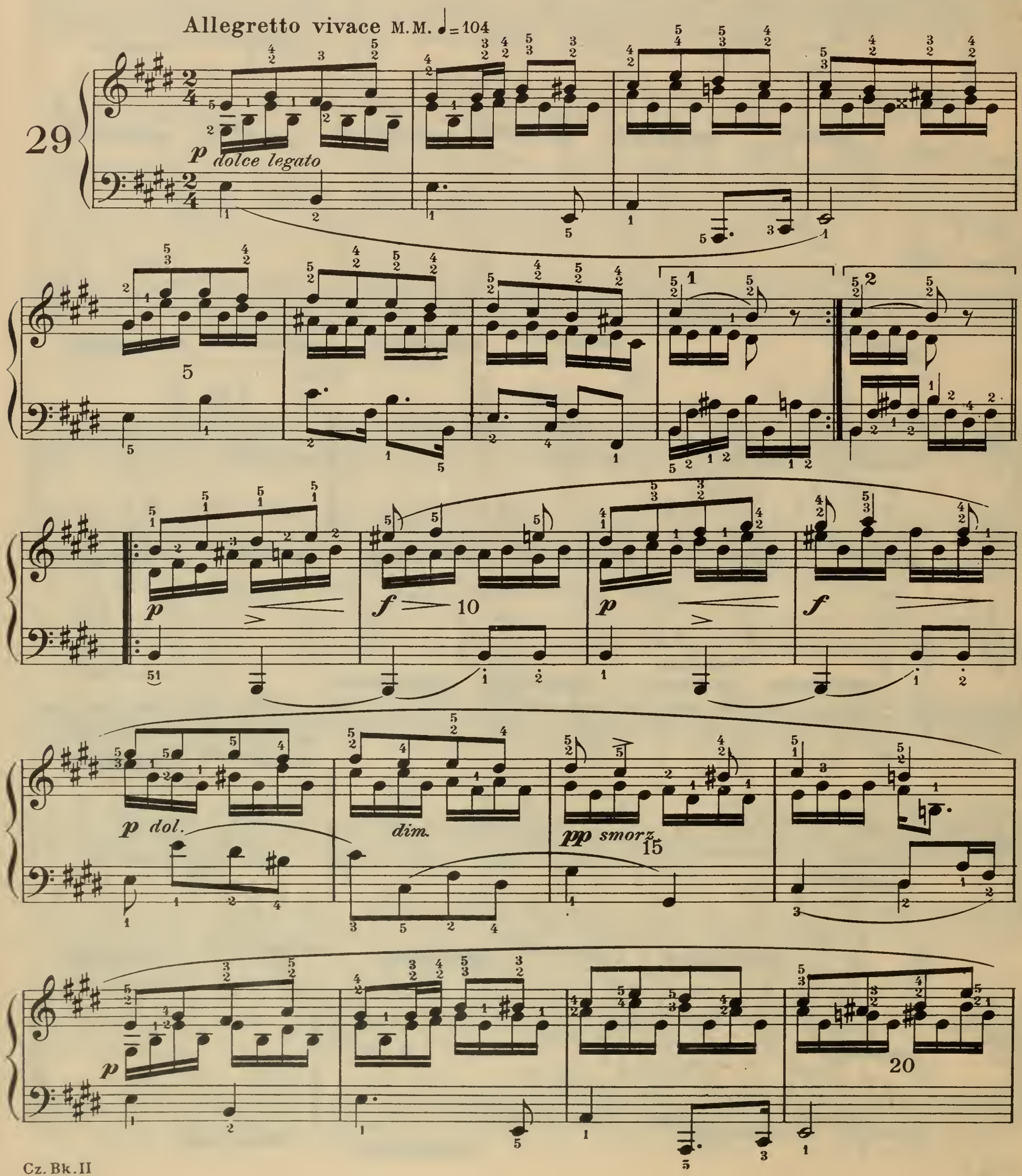
cresc. *ff* 60

This little barcarolle in Henselt's style will develop smoothness in wide spreads. The arm and wrist should be relaxed and must follow the finger movement readily. Glide gently from little finger to thumb in measures 12 and 14, instead of skipping, and extend the hand to its full width.



Even the mere reading of the present study presents some difficulty on account of the many accidentals. The main problem however is the successful accomplishment of playing an air and its accompaniment with the same hand; this involves a slightly heavier pressure on the melody notes while the other part is kept subdued.

The strictest legato should be maintained in the major portion in contrast with the light staccato work in the left hand which characterizes the change into the minor key. The melodious character of this study demands full recognition of the marks of phrasing and expression.



pp

ca - - lan - - do

1

2

Fine

25

pp

sempre stacc.

cresc.

cresc.

30 sf

pp

1

2

f

p

35

f

pp

40

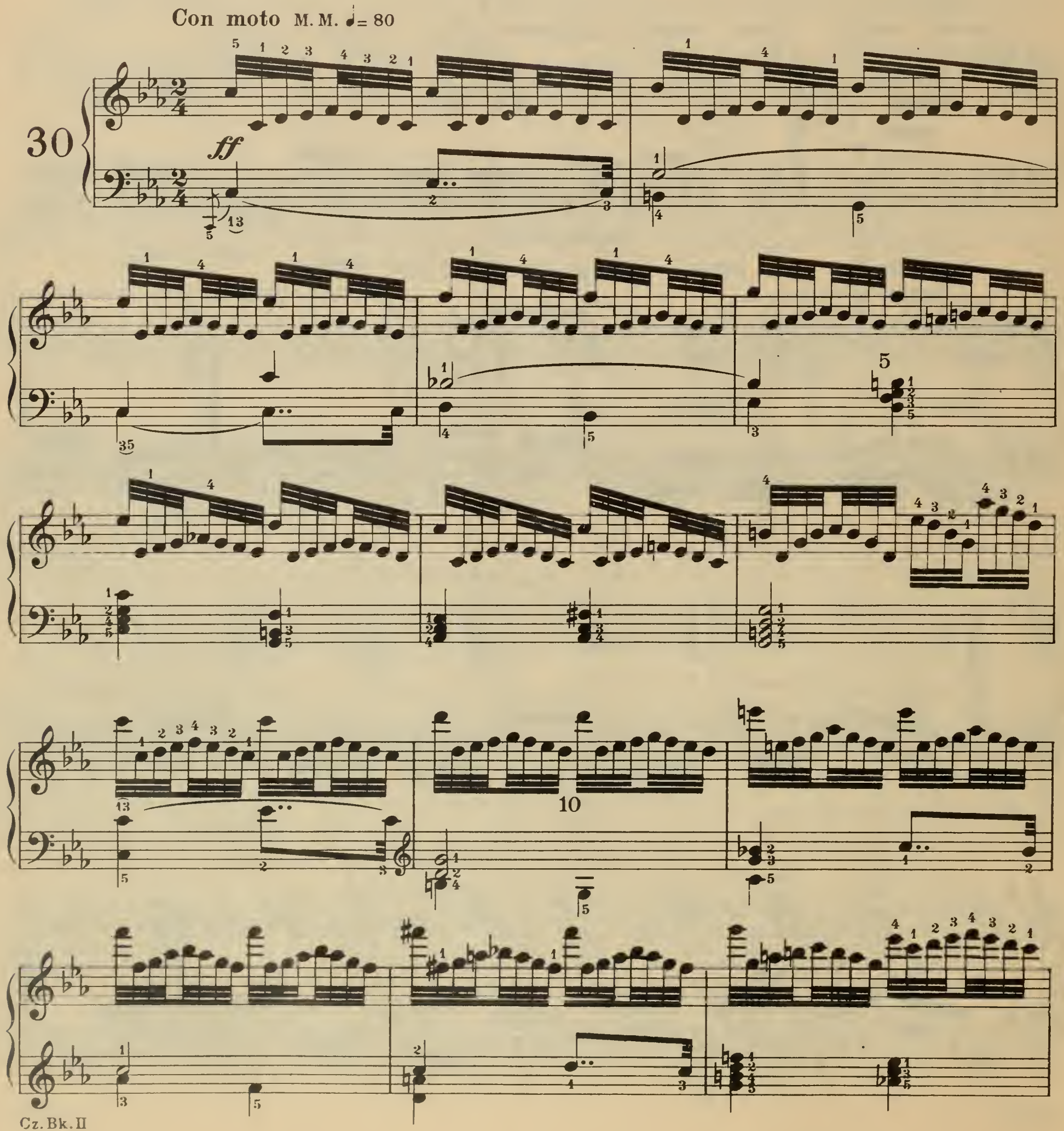
D.C.

The thumb and little finger are unfortunately usually neglected in piano practice, and special stress should be laid on a free movement of both throughout this study, which also serves the purpose of five finger exercise admirably. All the fingers should be raised high, curved as much as possible and must then strike with as much force as can be exerted without involving the hand or arm; purely a finger stroke with full pressure in the moment of contact with the key and corresponding relaxation instantly after.

Where the 5th finger has to play a black key as in measure 3 additional difficulty will be experienced.

Advanced students may play the entire study in unison with both hands, the left hand an octave lower.

Strict legato is to be observed throughout and an even degree of force.



8

15

p

20

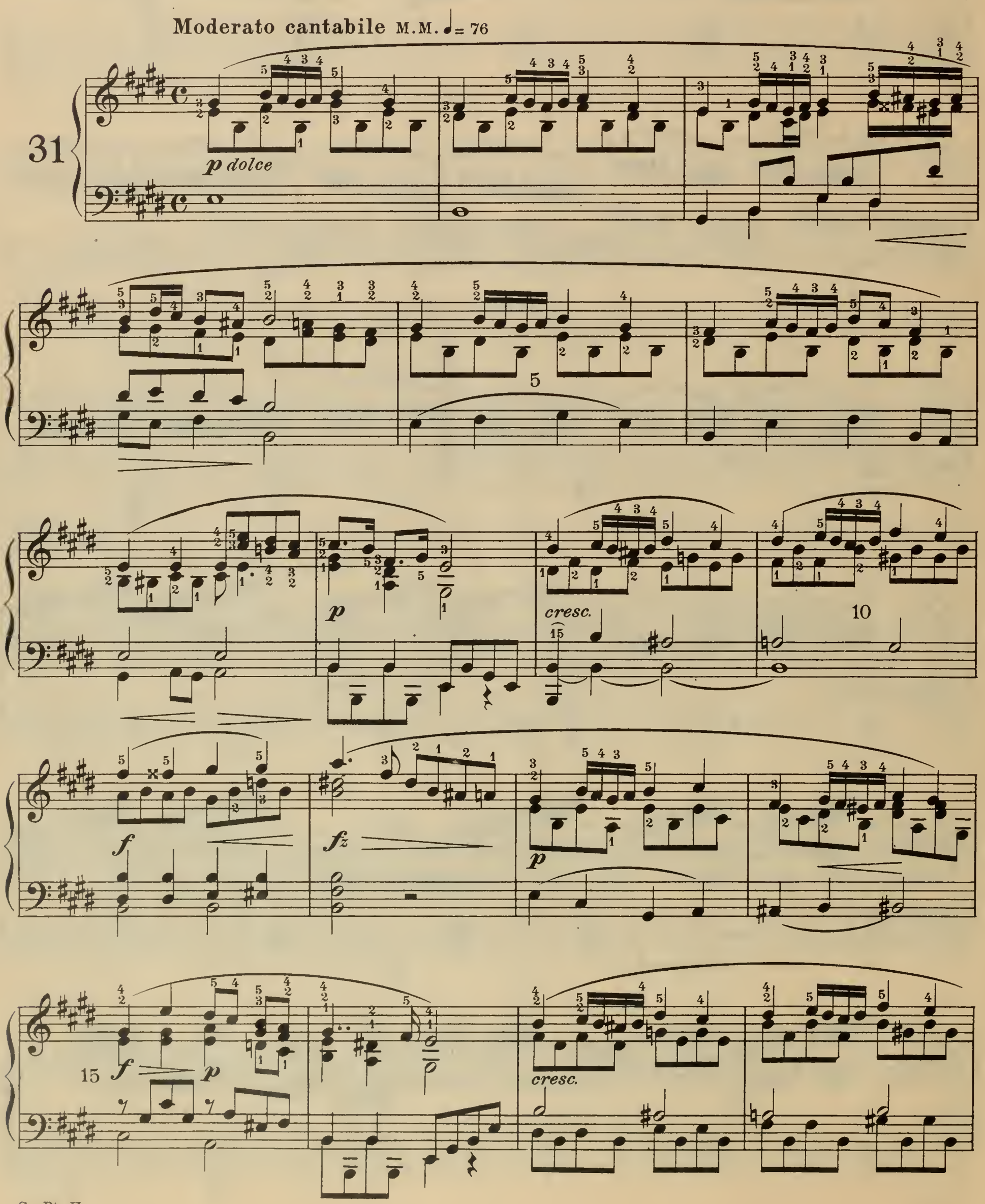
cresc.

25

ff

30

The remarks which accompany Etude No. 29, apply forcibly to the present study. The episode in E minor is to be played *"alla marcia"*. Connect the thirtyseconds with the following chord as indicated by slurs.



f *sf* *ff* *sf* 20 *pp*

dolce *Fine*

molto energico

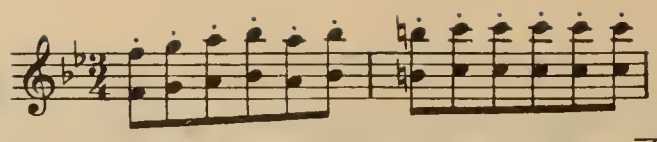
ff 25 *fz* *pp* *dolcissimo*

ff *fz* 30

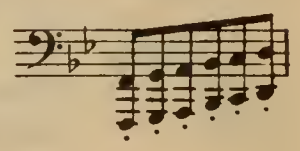
pp *ritenuto e ca - lan - do* *pp* *D. C.*

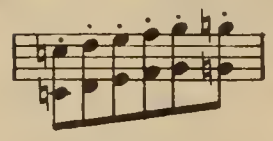
These broken octaves are to be played strictly legato and with perfect equality of finger action, the hand held quietly.

This study may also be utilized for the practice of staccato octaves by playing the right hand part thus:



etc. and the left hand, beginning at measure 17, thus:





Molto vivace M.M. ♩= 160

32

p

cresc.

f

sf

f

legato sempre

sf

dim.

25

30

35

40

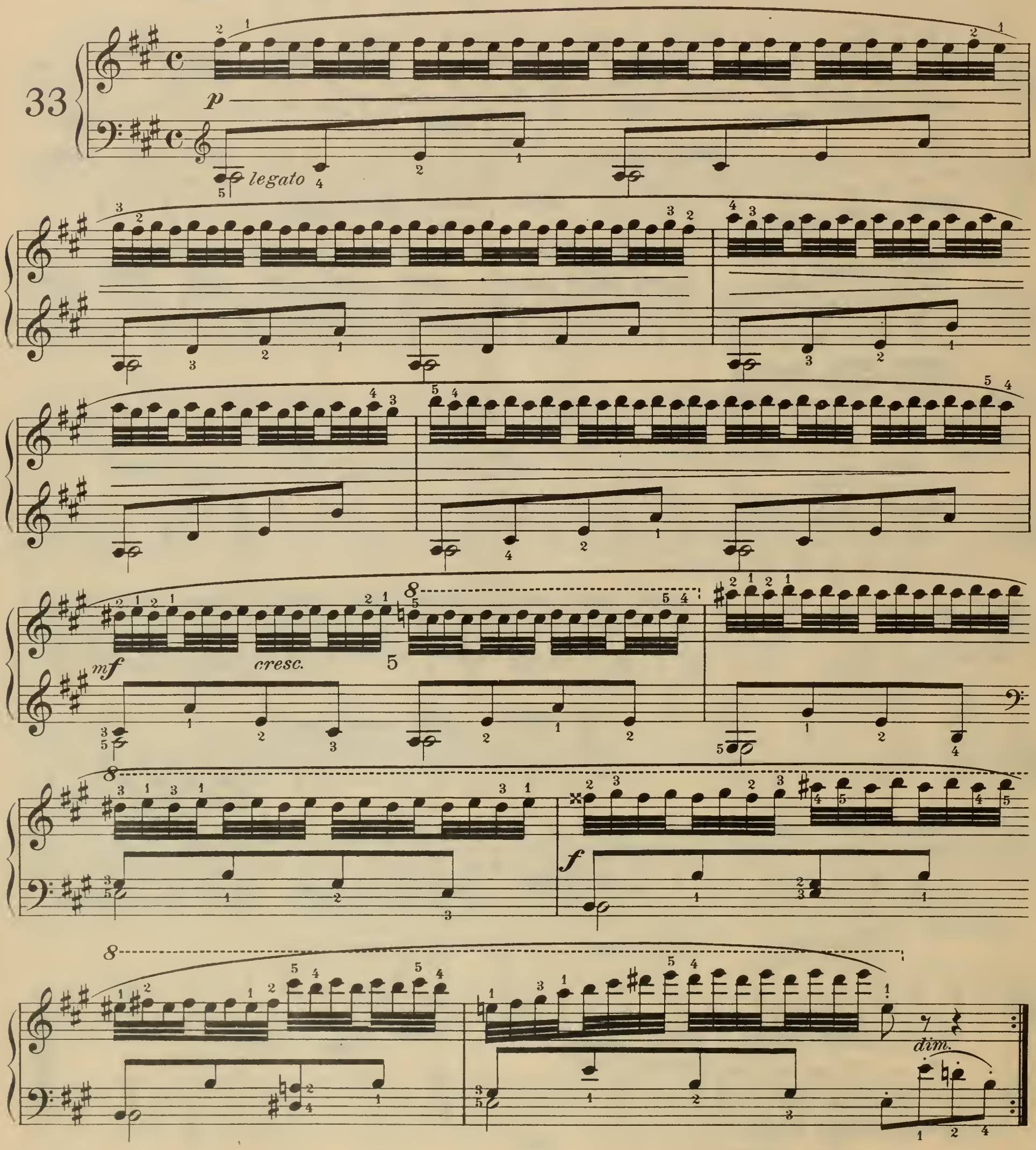
45

f *sf* *dim.* *pleggiermente*

The most telling embellishment is the trill; it depends for success as much upon perfect evenness as speed; the present study is designed to equalize the action of all fingers, so as to produce a correct trill effect; the stronger fingers have to be used with discretion, while the 4th and 5th fingers need more development.

Glide smoothly from one trill to another, avoid undue contraction of muscles, and permit hand, wrist and arm to remain passive. Observe the marks of phrasing carefully, and exercise active selfcriticism and keen observation while practicing this study.

Allegro commodo M.M. ♩=80



p

10

cresc.

8

f

8

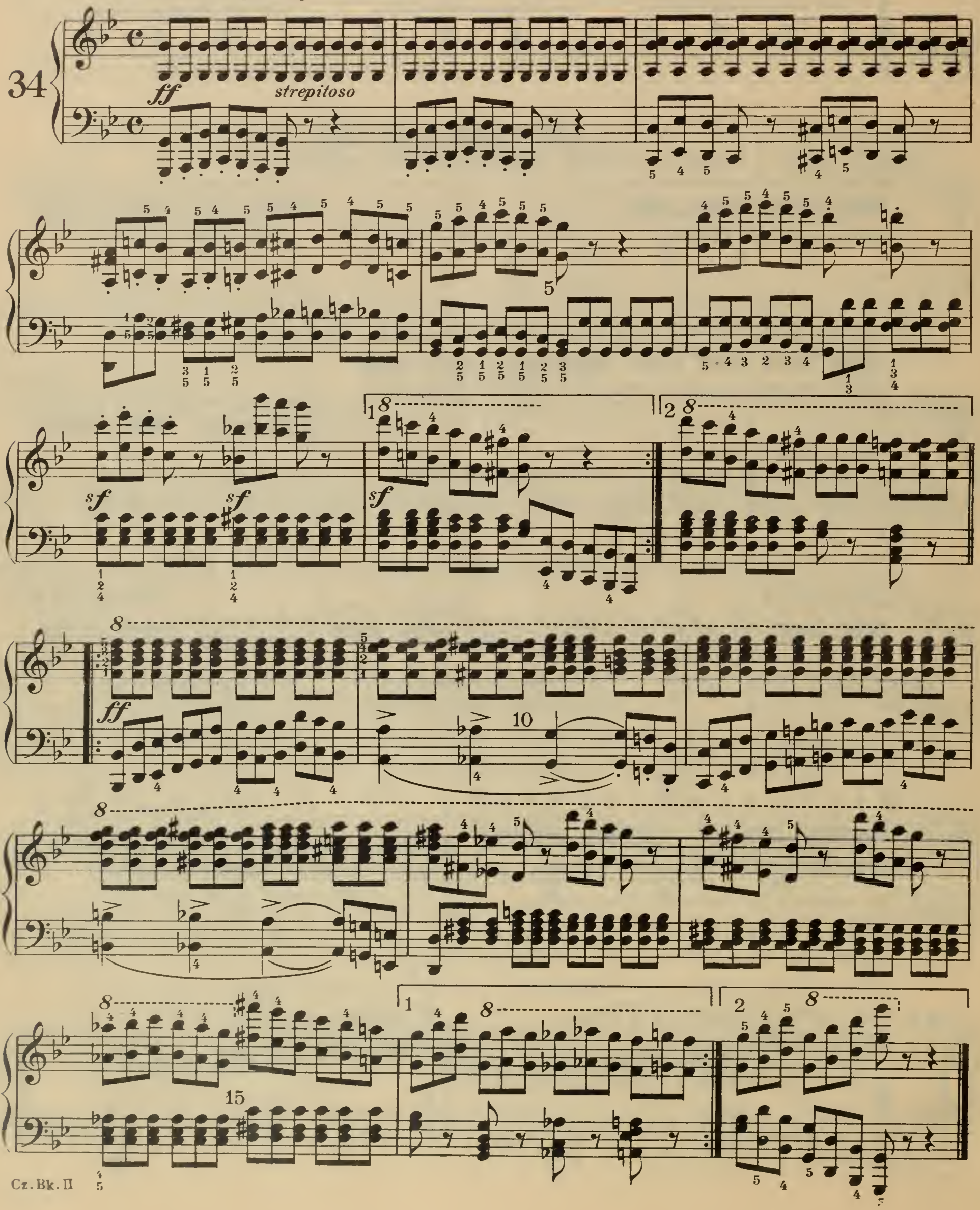
15

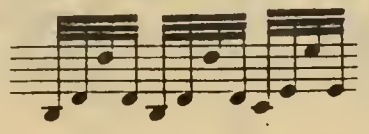
8 1

8 2

This is a somewhat exacting octave study, which involves considerable preparatory wrist work; the lightest staccato is to be maintained throughout; the use of the fourth finger on the black keys is recommended, if convenient.

Molto Allegro agitato M.M. ♩ = 116



The detached sixteenth note which precedes the groups in the treble must form a perfect succession with the three following notes, thus:  etc.

To produce a triplet effect with the right hand would be incorrect; a slight accent at the beginning of each bar is advisable, so as to insure perfect time. The crescendi and decrescendi will follow the rise and fall of the musical idea. If convenient place the 4th fingers in broken octaves on the black keys. Use a light staccato from the wrist in the bass and observe the slurred octaves in measures 41-42, 43-44, and 45-46. An excellent preliminary study for octave work.

Presto M.M. ♪ = 138

35

p leggierissimo

marcato il basso

5

cresc.

10

f

dim.

15

p

20

pp 25

30

f

35

40

ff

45

ff

50

55

cresc

60

p

f

65

dolce

70

dim.

pp

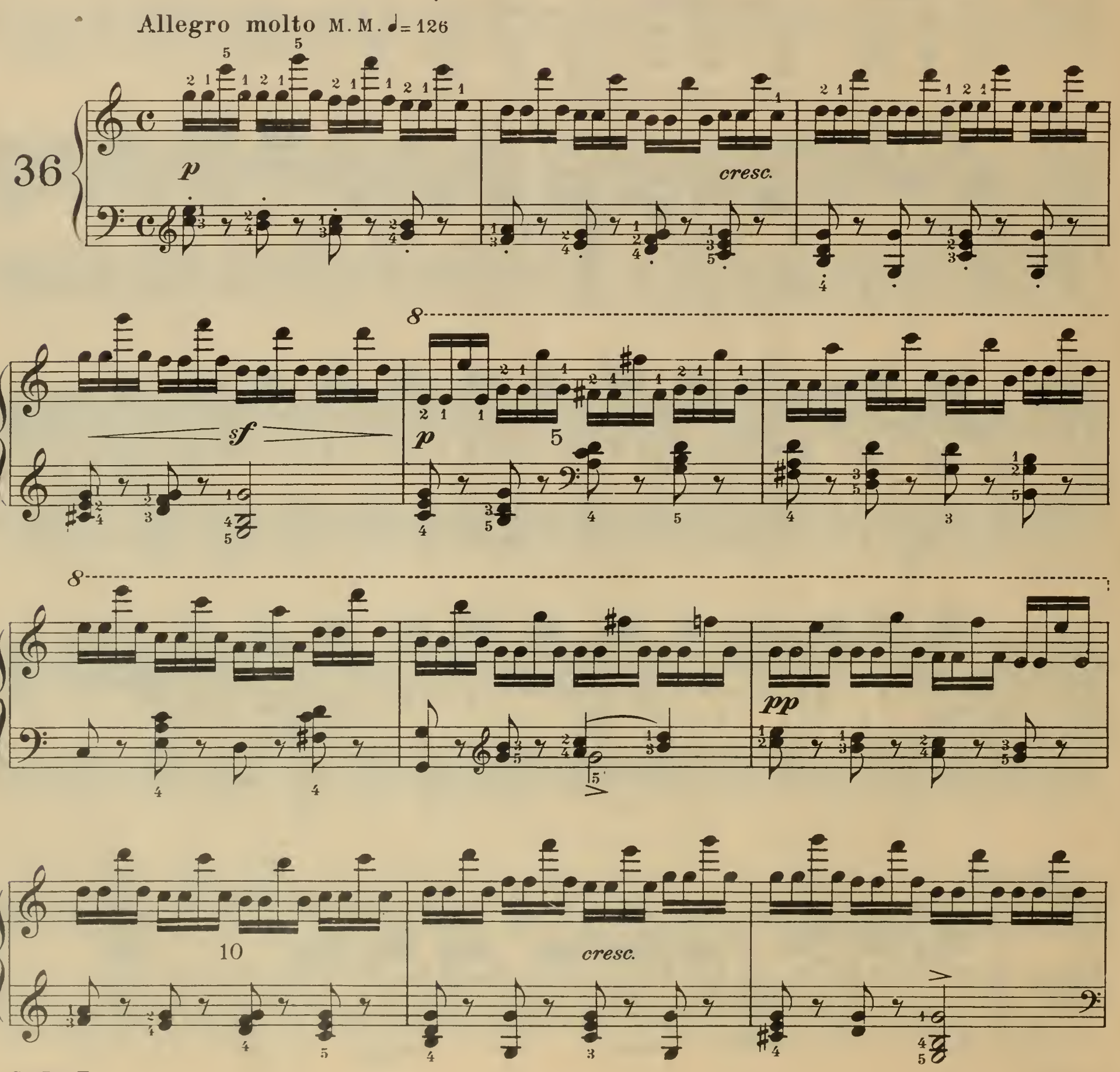
75

pp

ff

The present study is of decided importance as it subjects the fingers of the right hand to a severe drill in a technical specialty, which occurs in many brilliant piano compositions. Since the-period of Scarlatti, who introduces the tremolo, or rapid shifting of fingers on the same key, almost all piano composers have without exception utilized this mode of developing a given theme, and even Beethoven does not disdain to use this expedient in his thirtytwo variations in C minor. Liszt, Gottschalk, Moszkowski, and others also find it advantageous to resort to this effective treatment of the keyboard.

For purely technical purposes this study will strengthen the fingers and increase their elasticity and suppleness. Each finger glides off the keyboard smoothly and rapidly, so as to enable the following finger to take its place. The wrist and forearm must remain passive and loose. It will be found advisable to subdivide the study, so as to conform with the many varieties of fingering; for instance, observe the following divisions: I. measures 1-16; II. measures 17-24; III. measures 25-27; IV. 28-30; V. 31-35; VI. 36-50; VII. 51-58; VIII. 59-70, and study each division separately, before playing the composition in its entirety. The left hand also requires close attention, the octaves should be struck lightly and exactly together, and the intervening chords must not be slighted; observe the fingering of the chords attentively. Hold the tenuto half notes in measures 51-53, and 55-57 their exact full value and play the chords of eighth note values throughout staccato from the wrist.



8

f

15

8

p

8

20

cresc.

8

25

p

8

cresc.

30

8

f

fz

dim.

p

35

p

cresc.

sf

8

p

40

8

pp

45

cresc.

8

f

50

fp

cresc.

55

sf

p

simile

f

p

60

f

p

cresc.

8

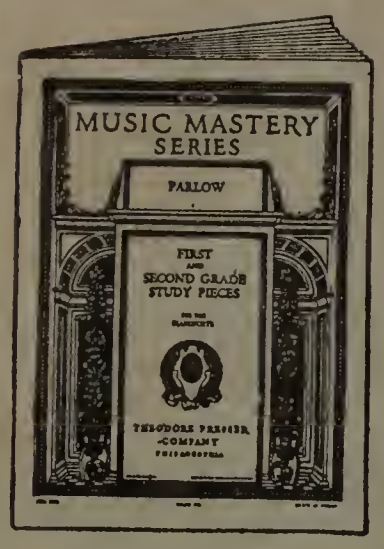
f

65

ff

70

8



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